II - 9

Miniature Duets

FOR

Teacher and Pupil

VOLUME TWO

Leo Miller

The Melodies By

Jessie L. Gaynor

Arranged By

Dorothy Gaynor Blake

Price 60 Cents Net

R

The John Church Company
CINCINNATI NEW YORK LONDON
"The House Devoted to the Progress of American Music"

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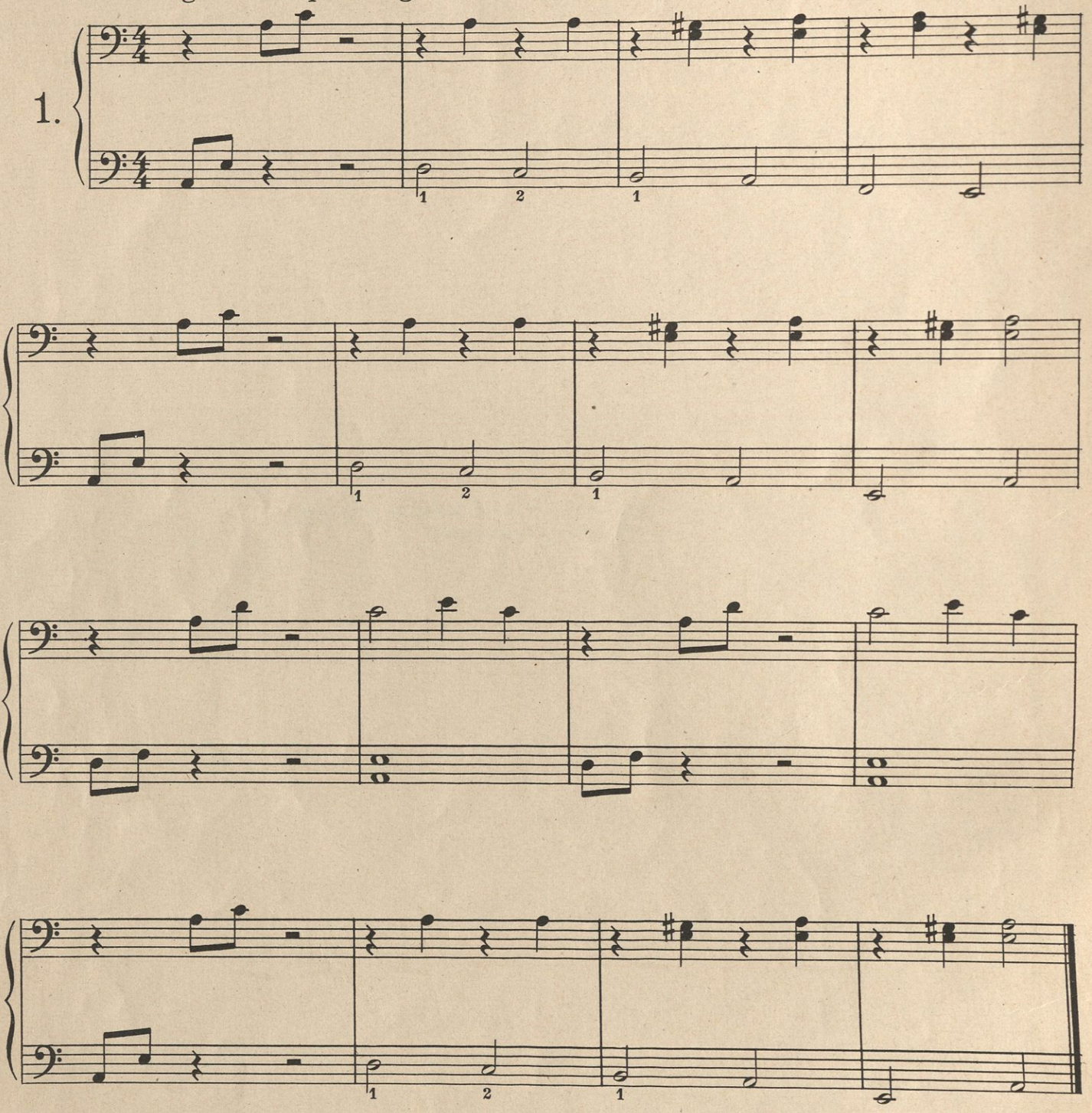
Dance of the Elves.

Secondo

Bright and sparkling.



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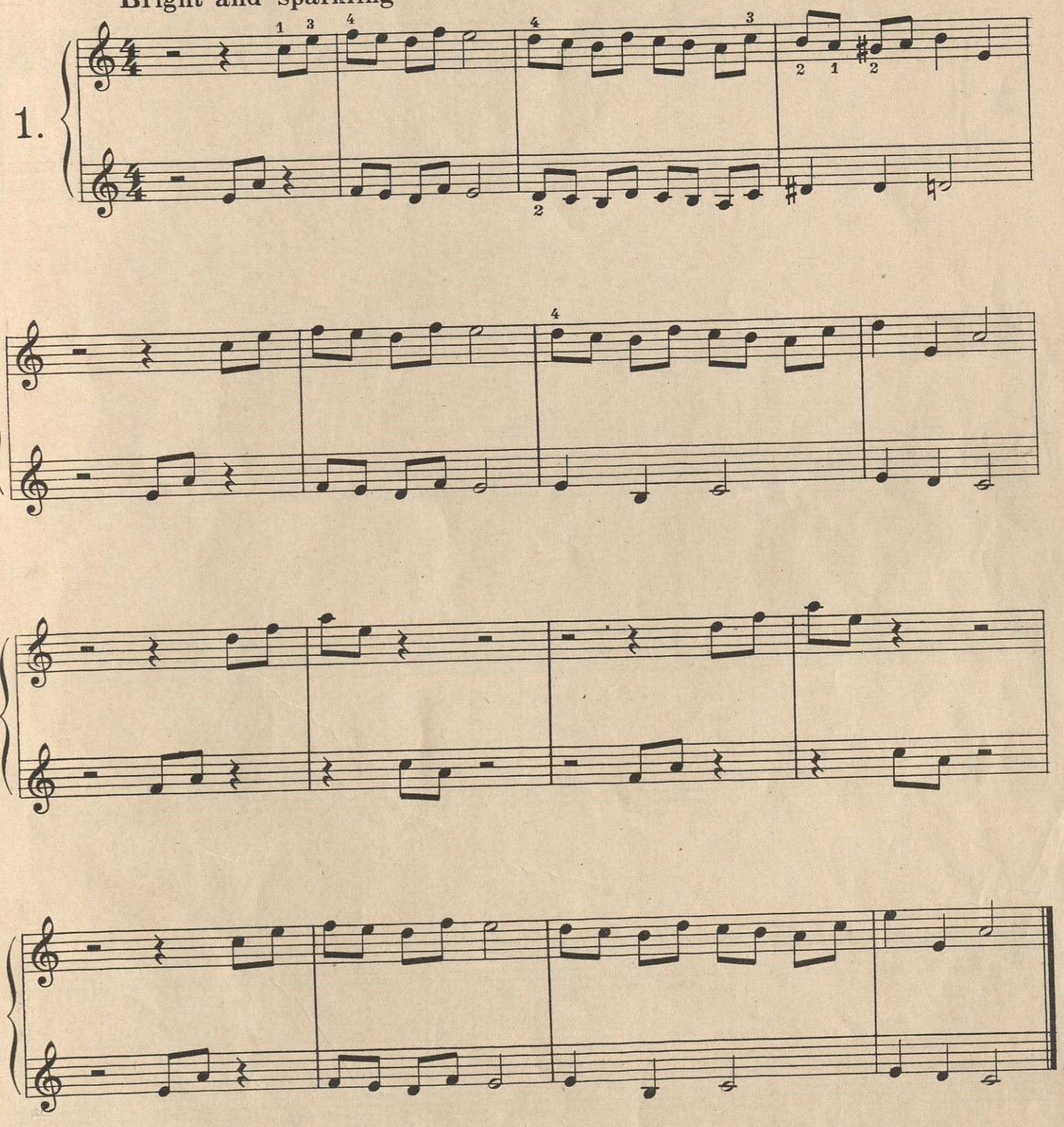
19003-52

Made in U. S. A.

Dance of the Elves

Primo

Bright and sparkling



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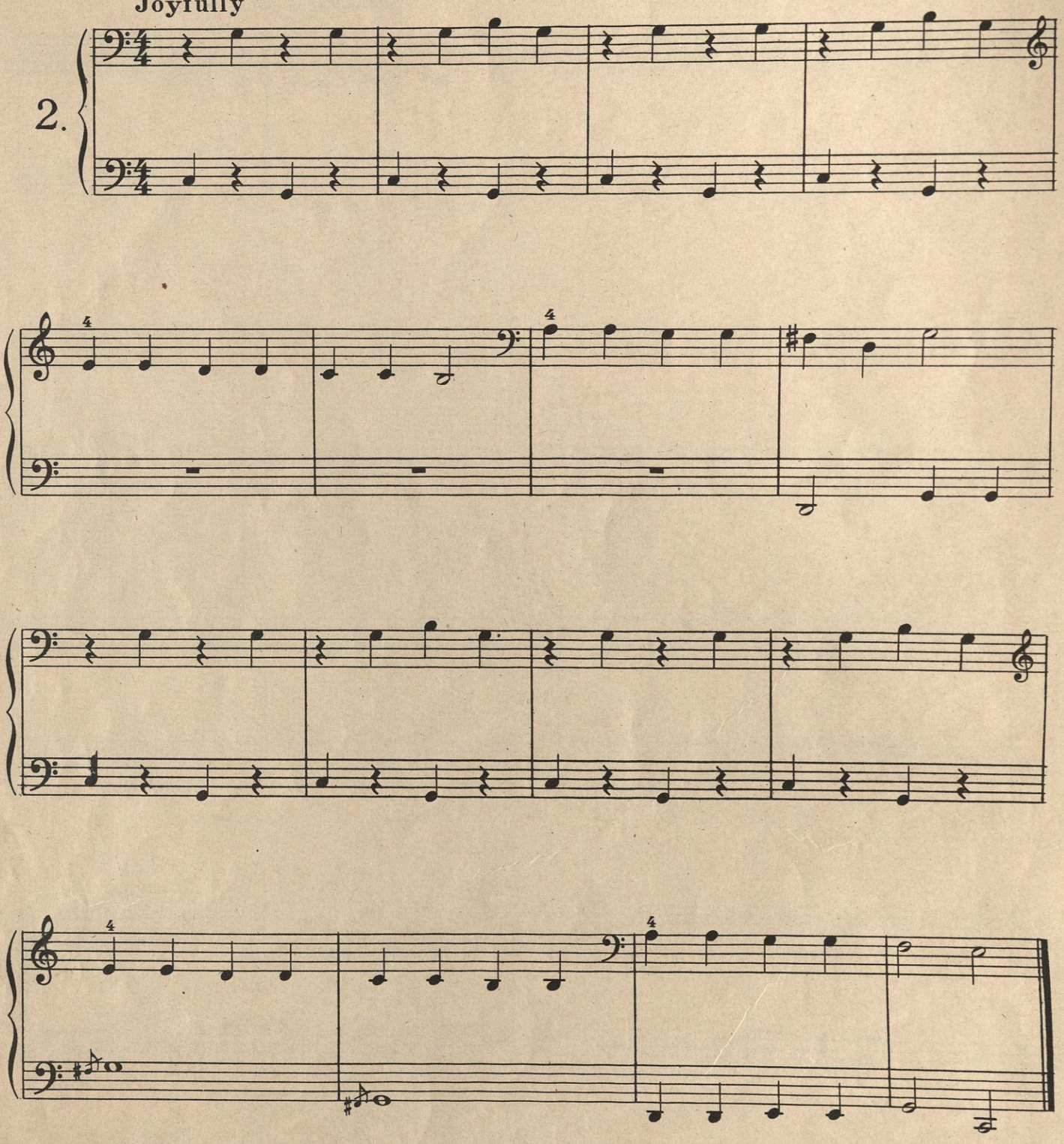
Made in U. S. A.

March of the Wee Folk.

Secondo

Joyfully

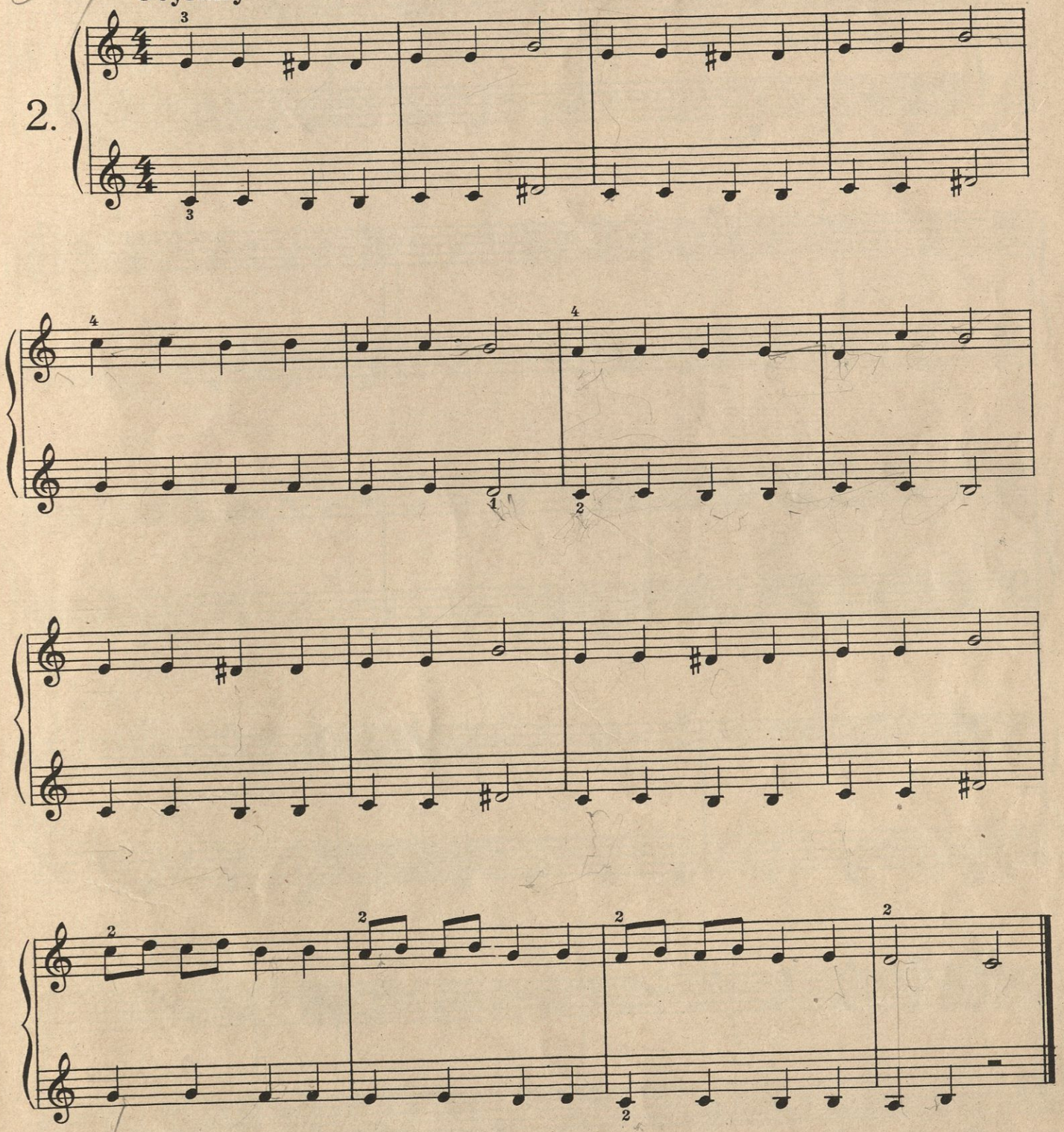


March of the Wee Folk.

Primo

Joyfully

2.



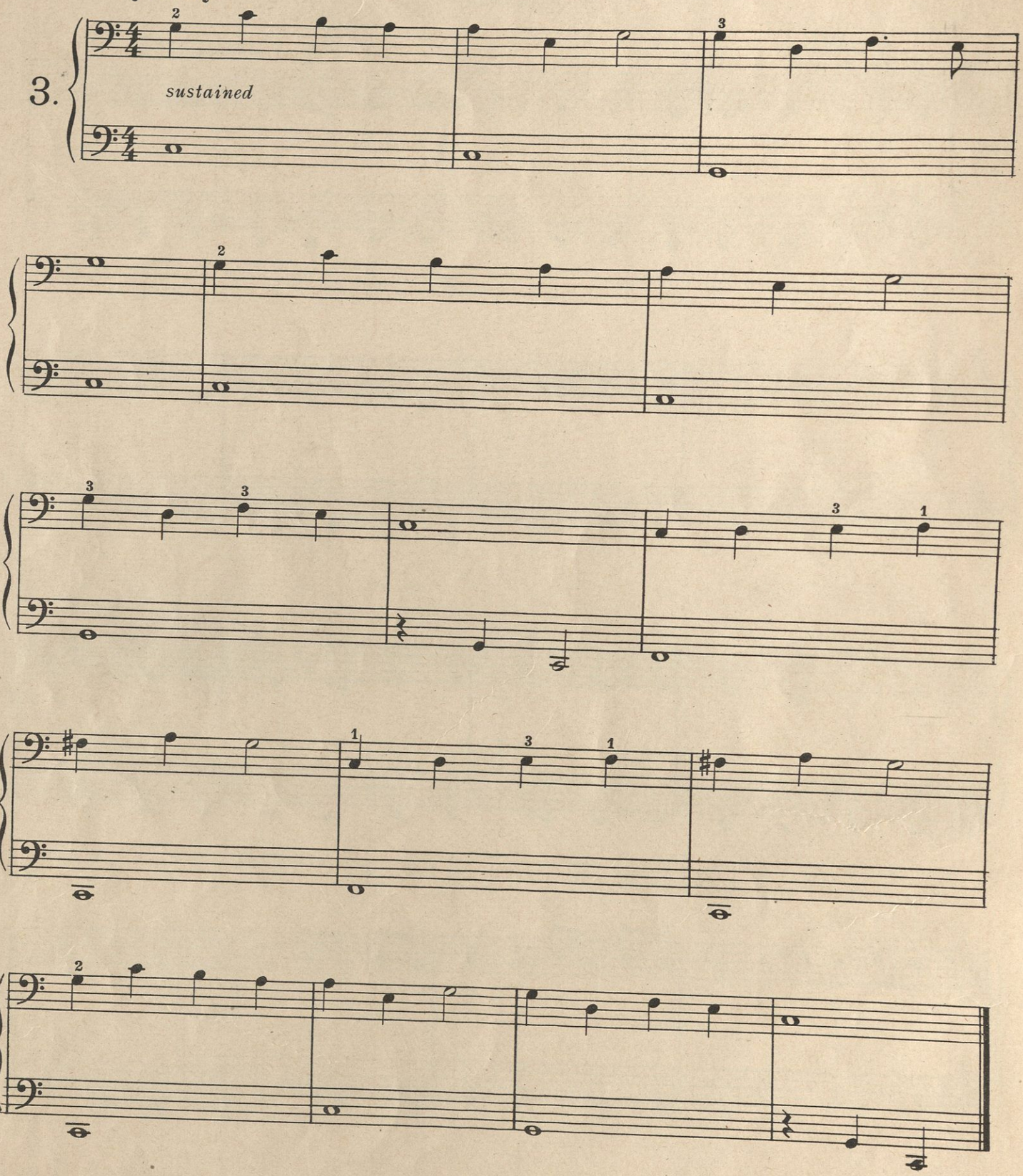
A Solo for the Cello.

Secondo

Quietly

3.

sustained



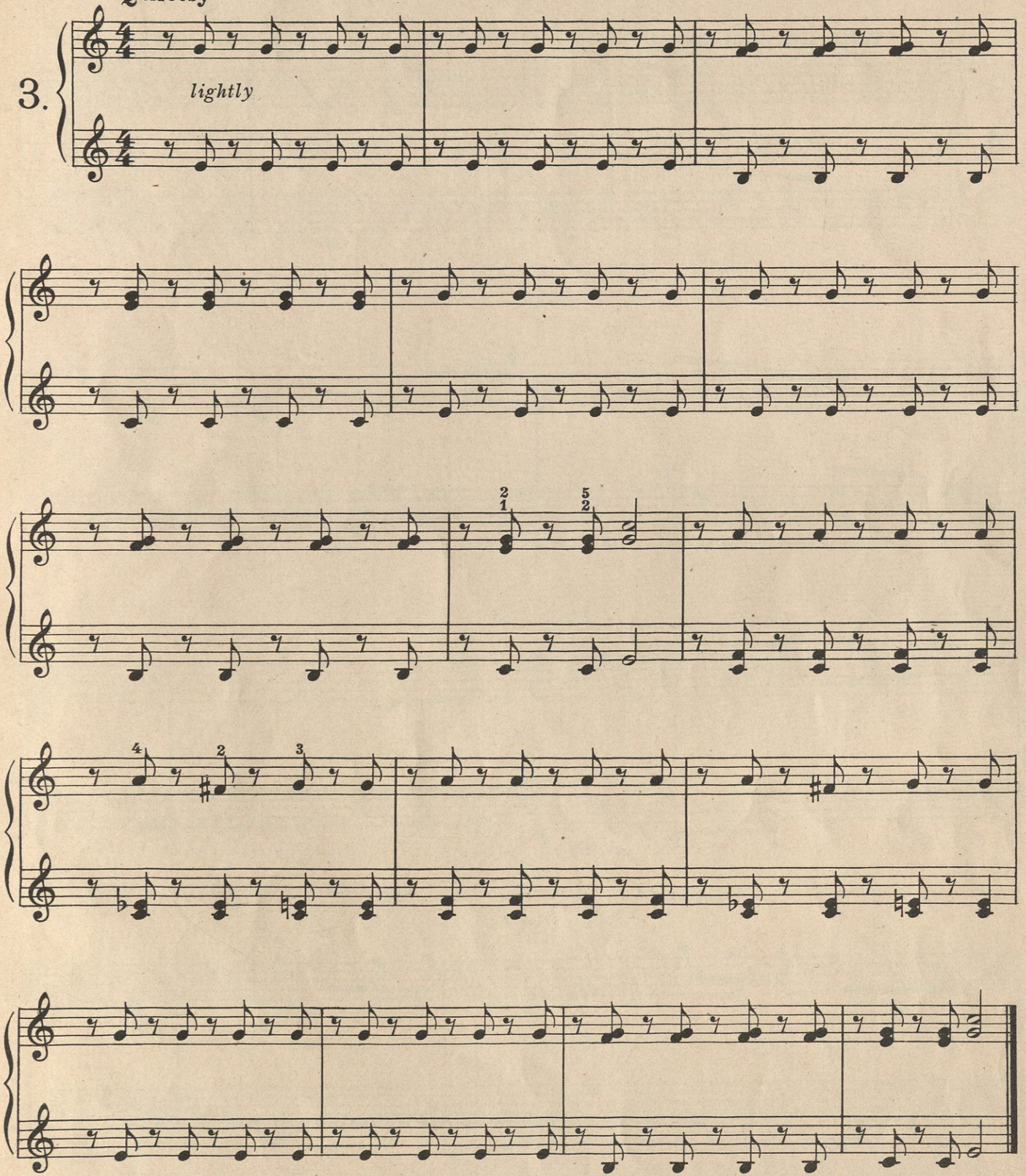
A Solo for the Cello.

Primo

Quietly

3.

lightly



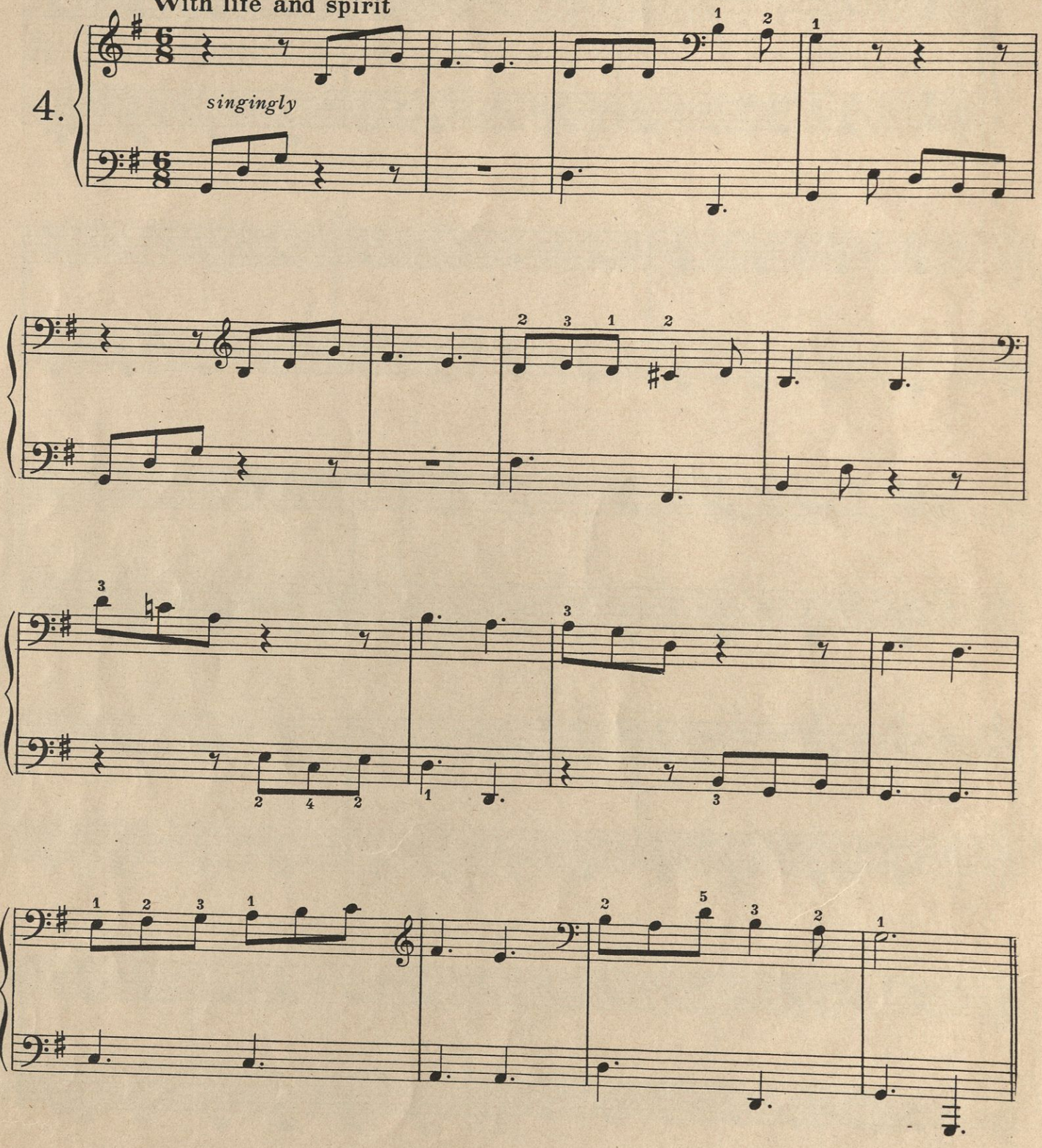
The Elf Man's Serenade.

Secondo

With life and spirit

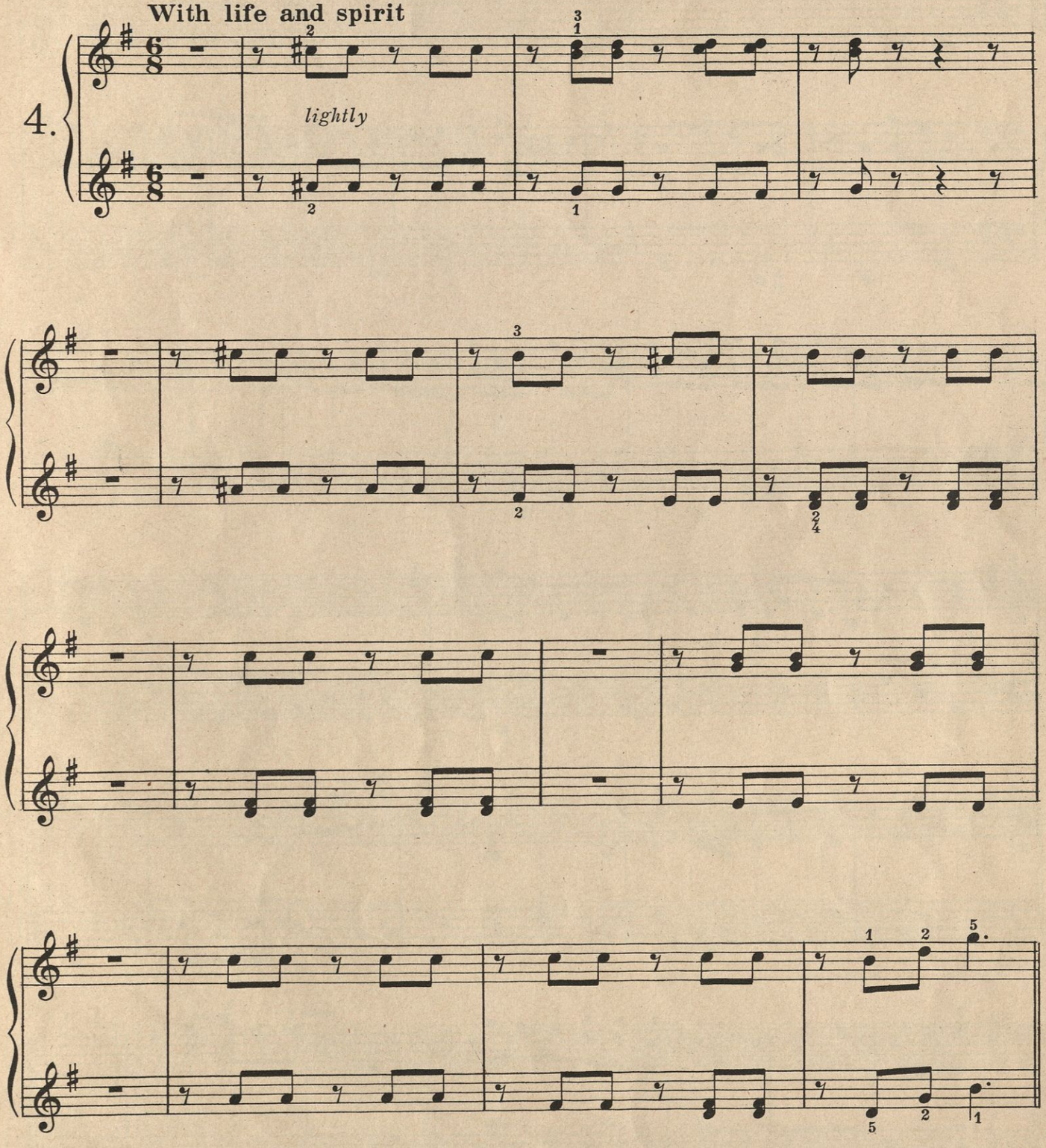
4.

singingly



The Elf Man's Serenade.

Primo



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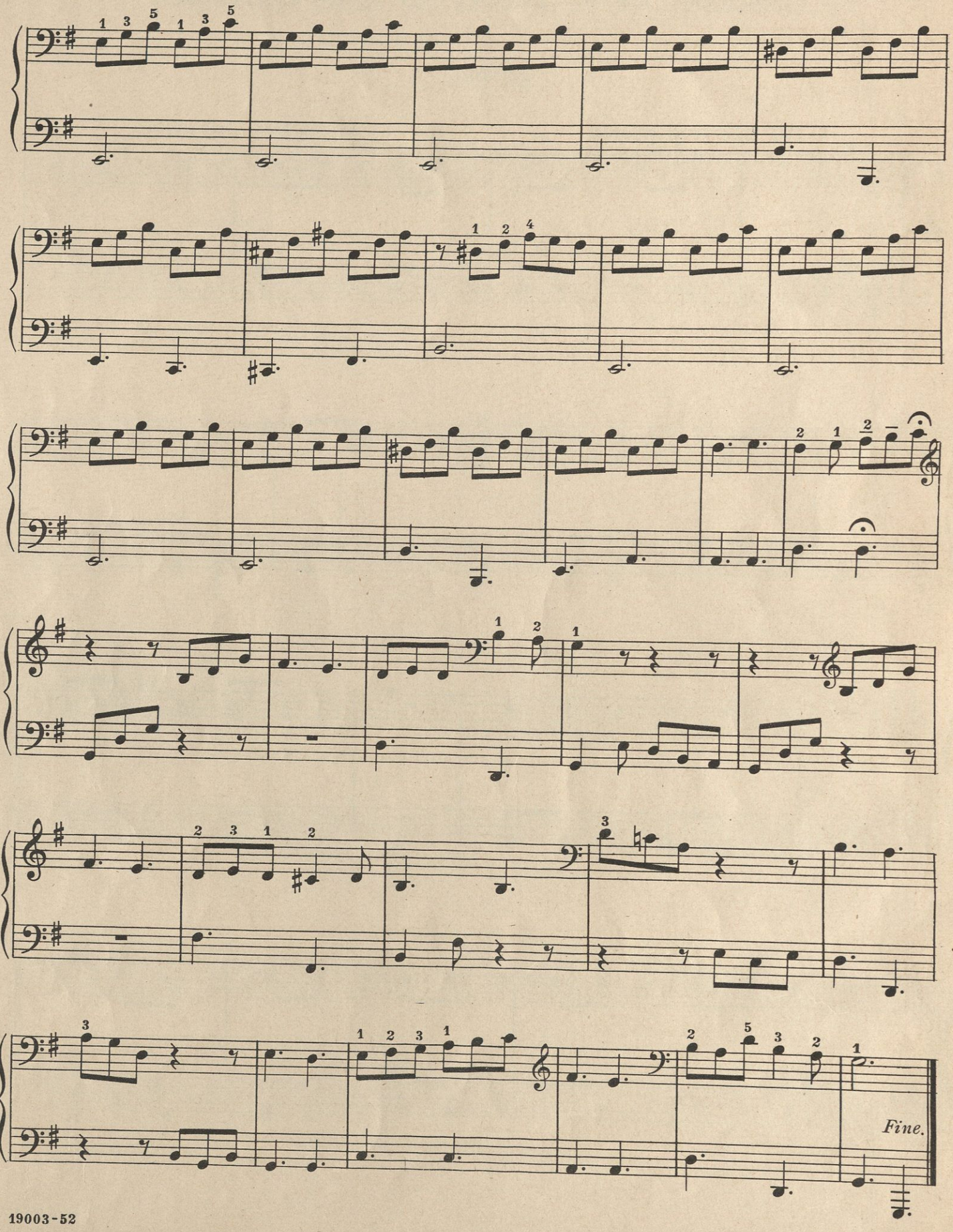
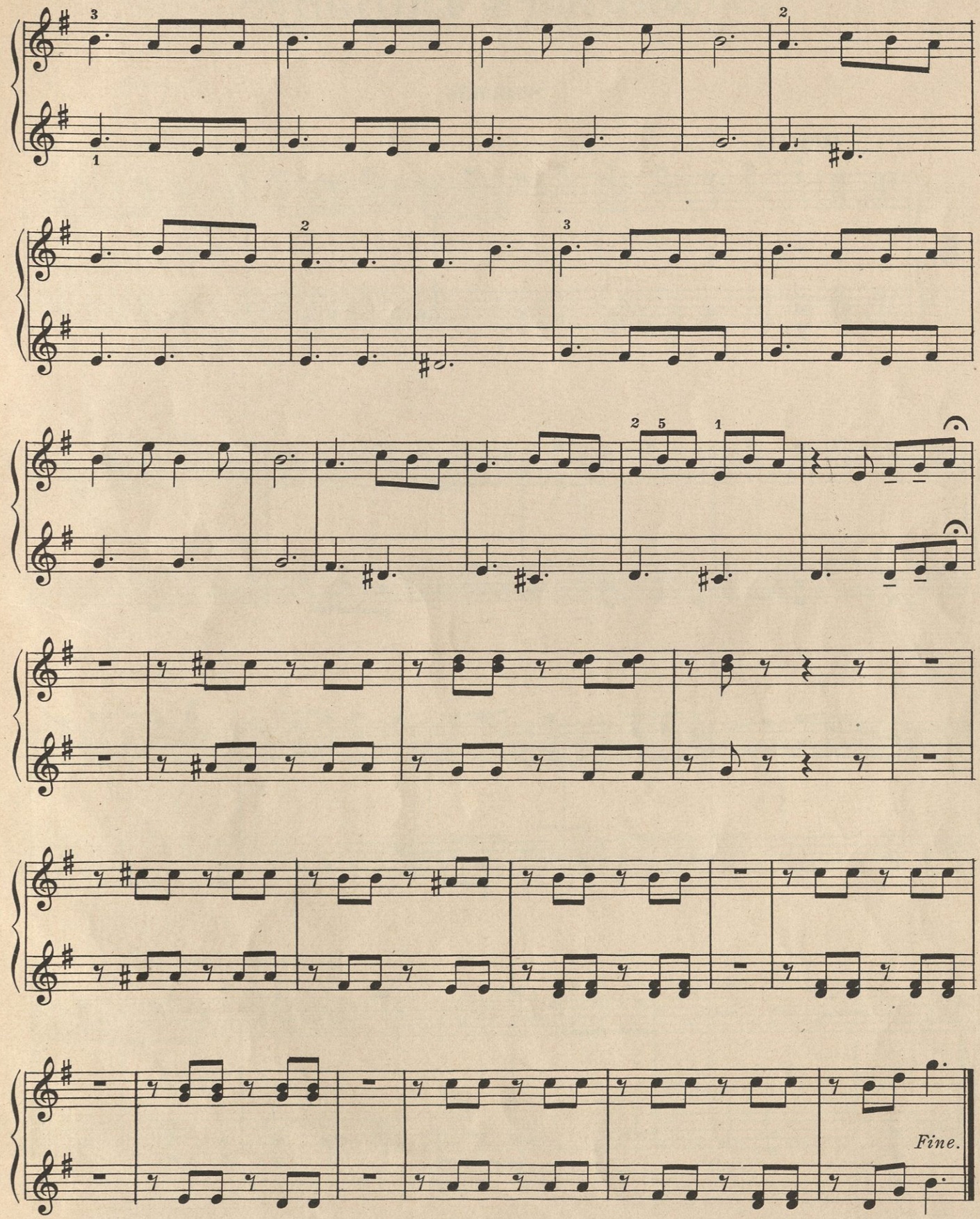
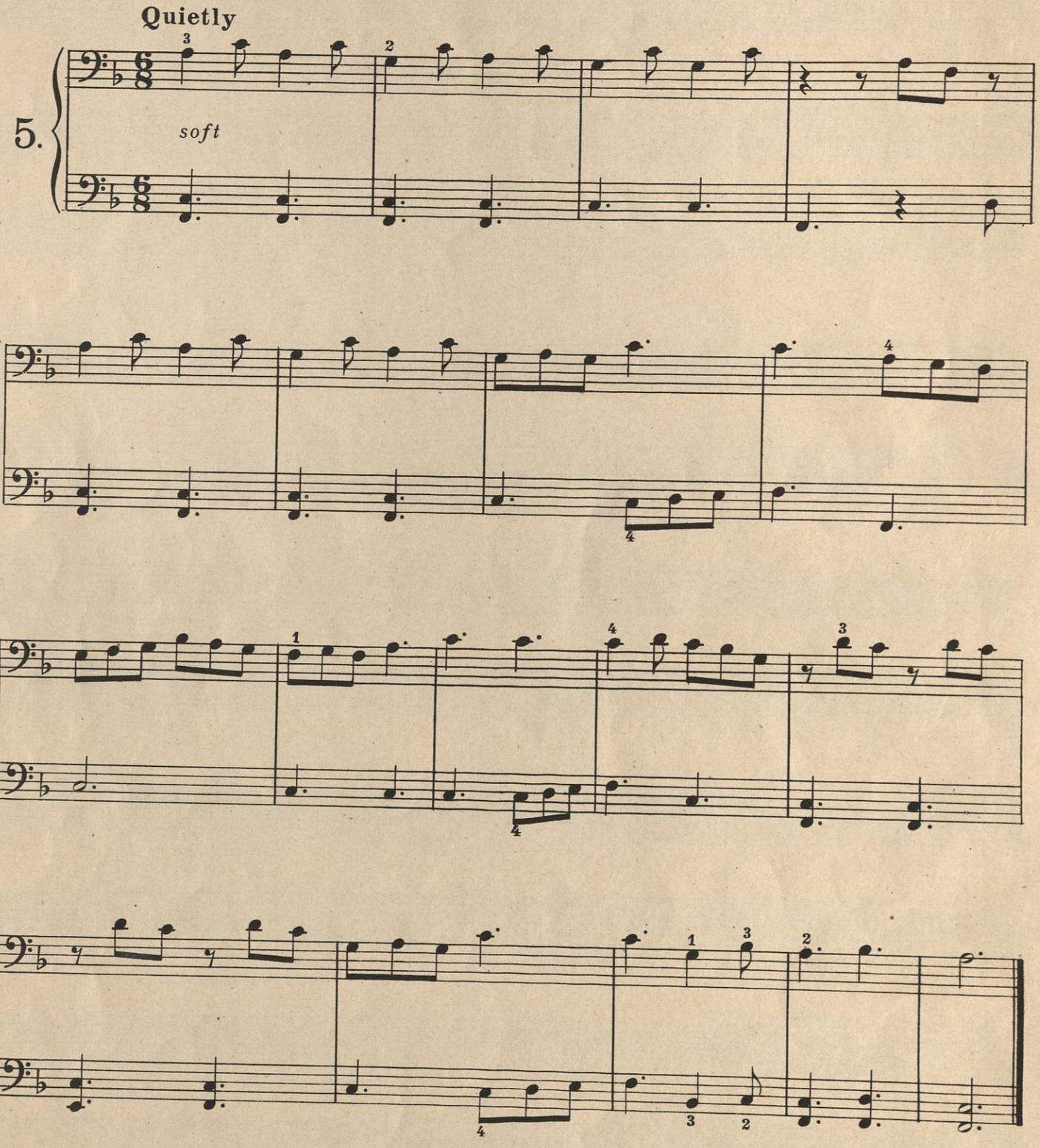



Fine.

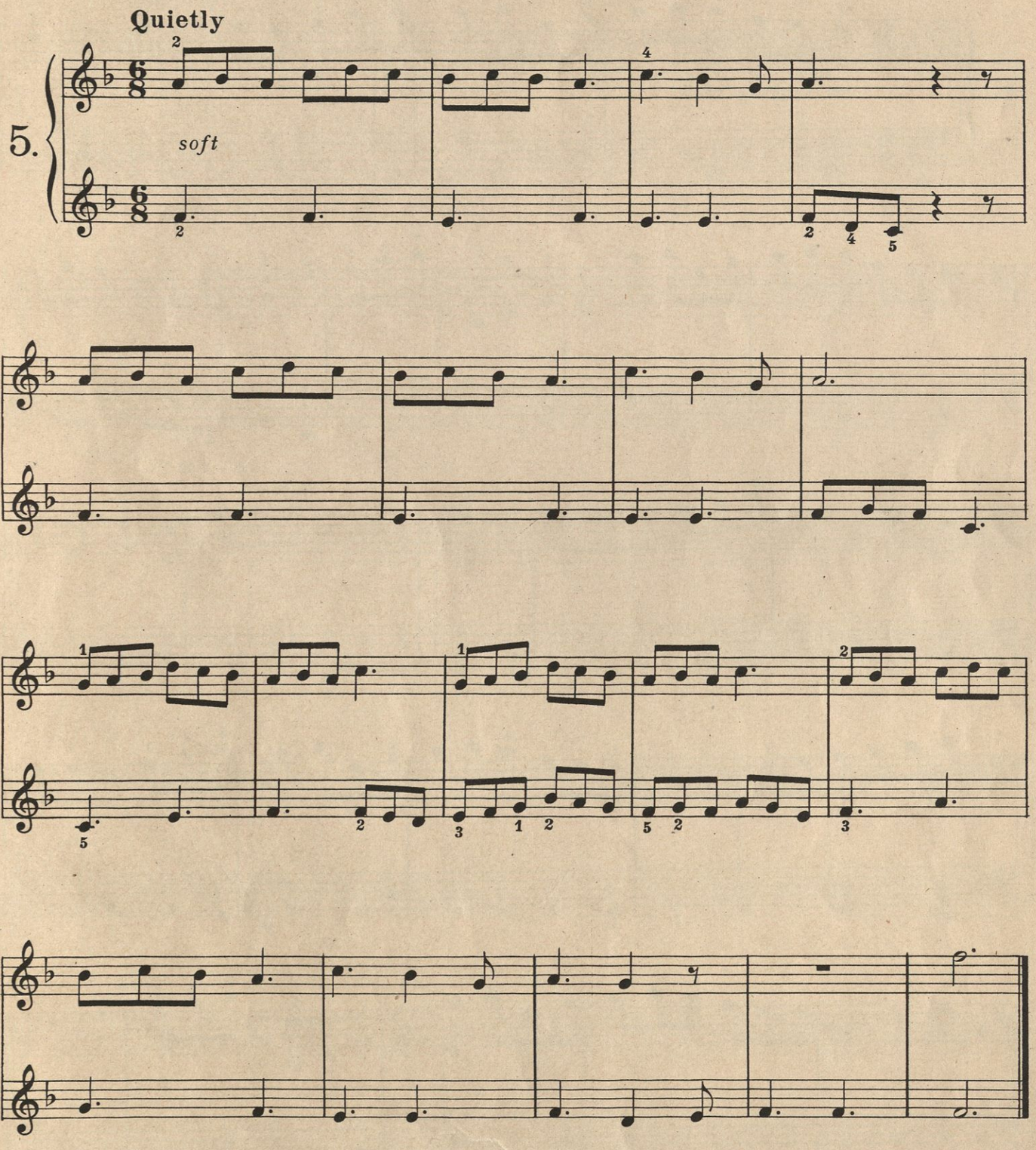
Mother's Lullabye.

Secondo



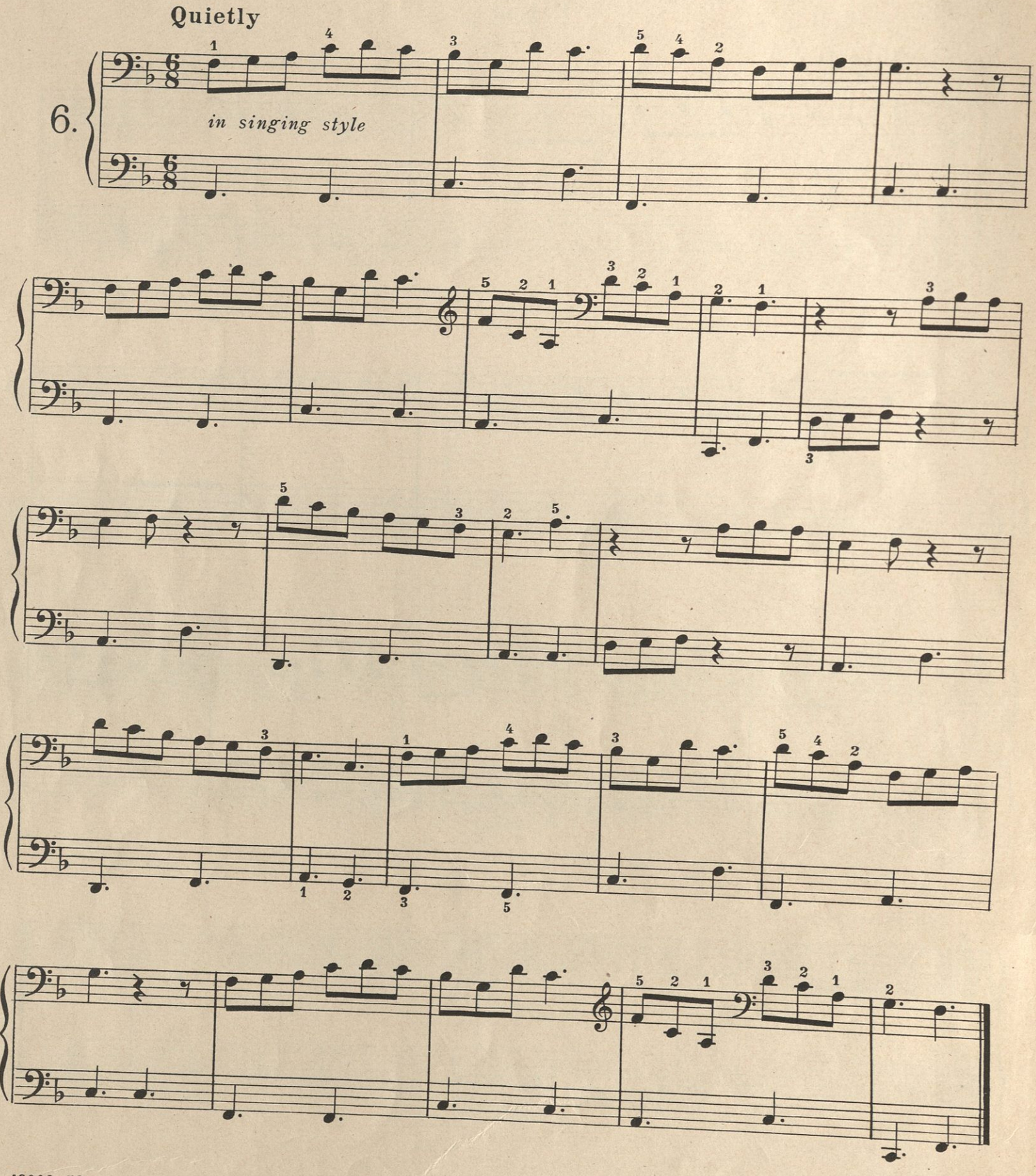
Mother's Lullabye.

Primo



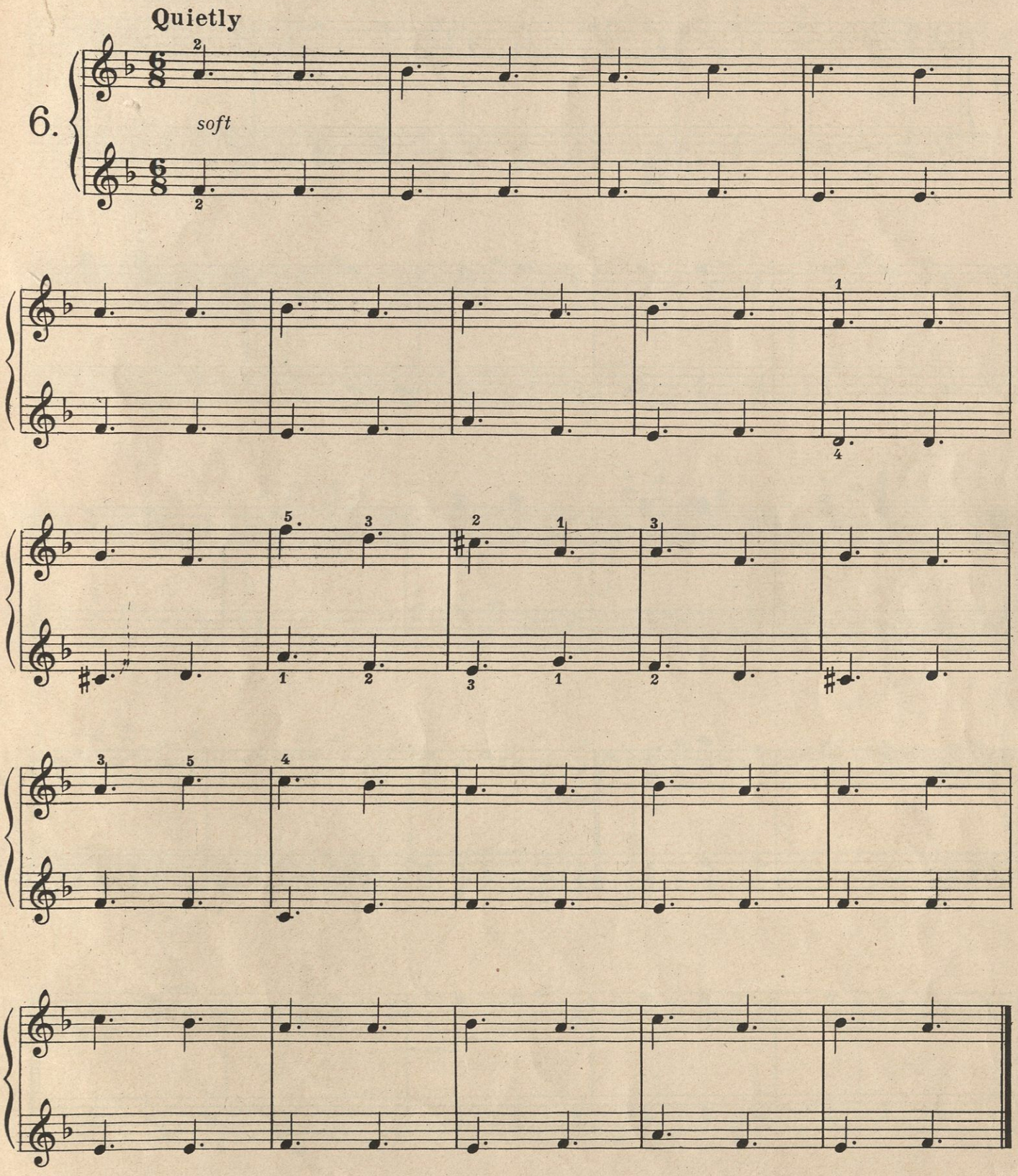
Father's Lullabye.

Secondo



Father's Lullabye.

Primo



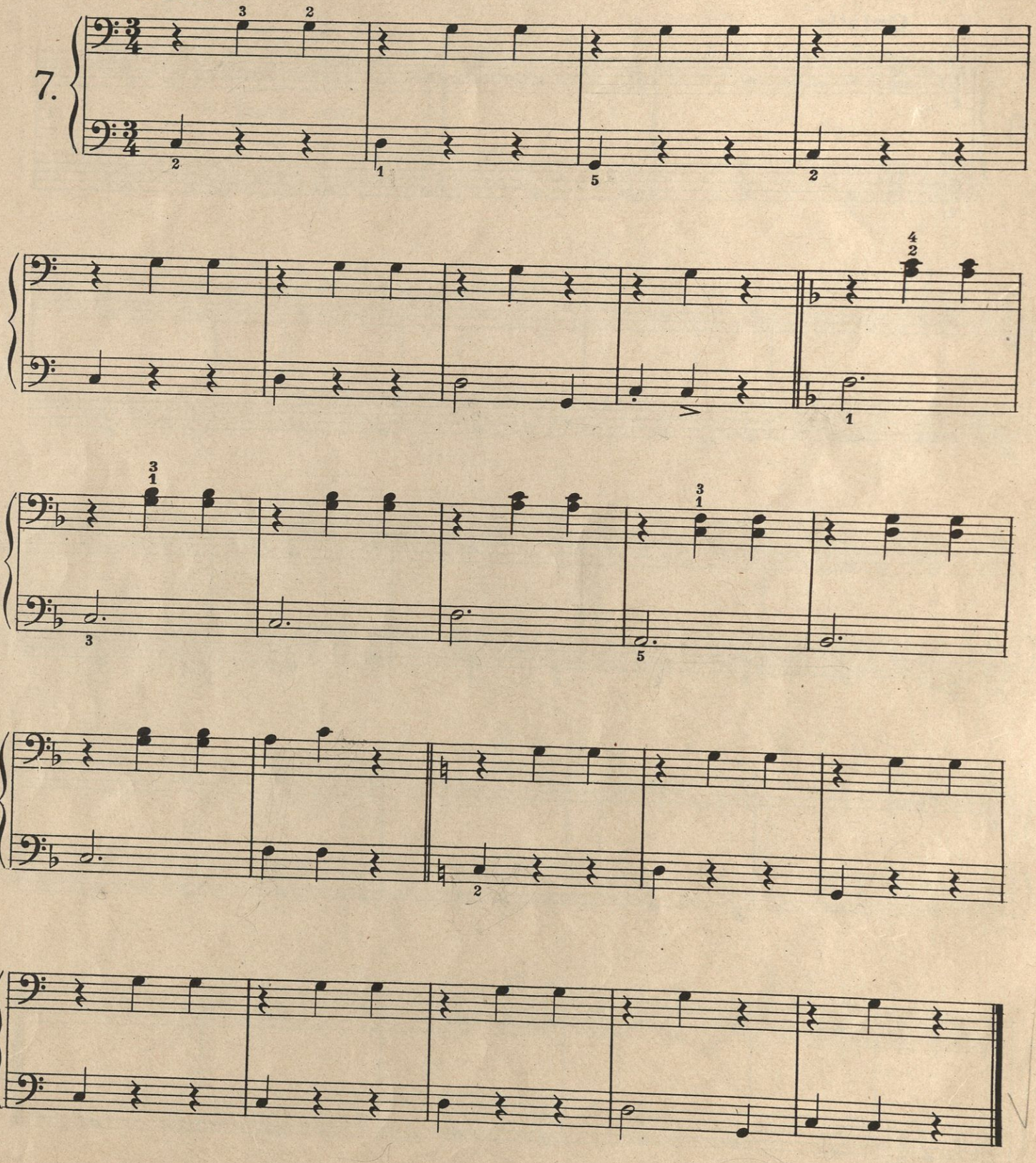
19003-52

Along the beaten Path.

Secondo

Graceful

7.

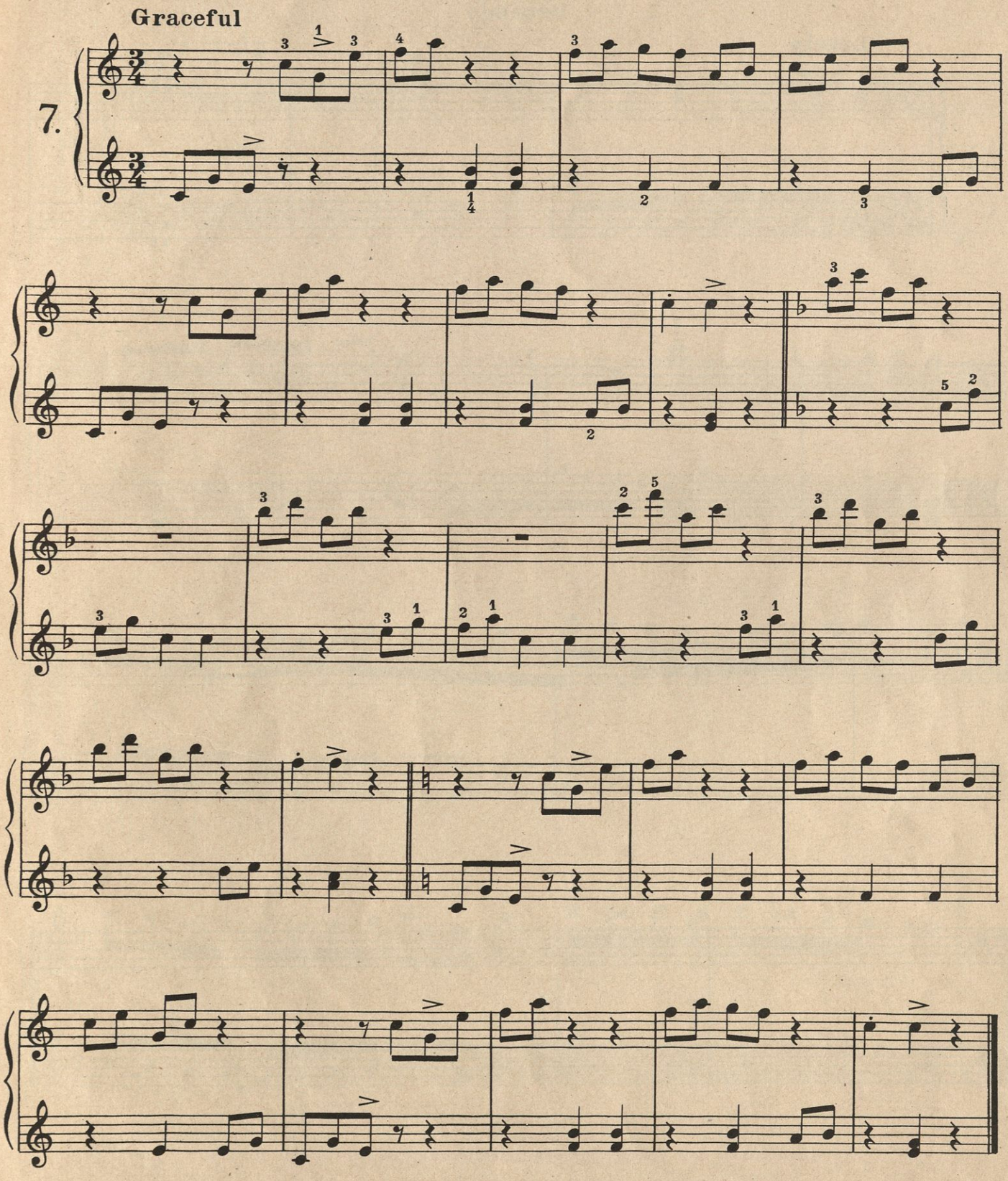


Along the beaten Path.

Primo

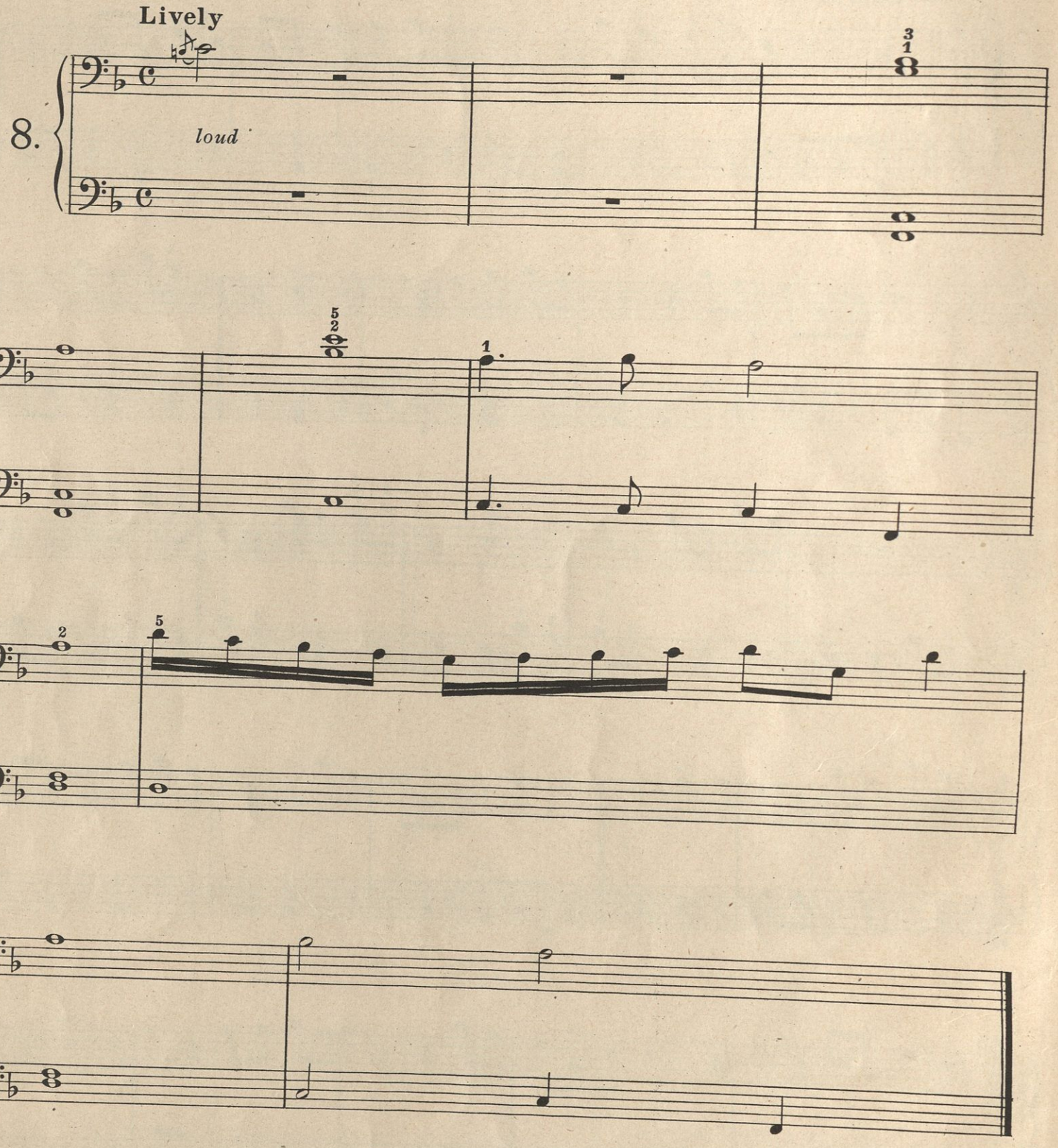
Graceful

7.



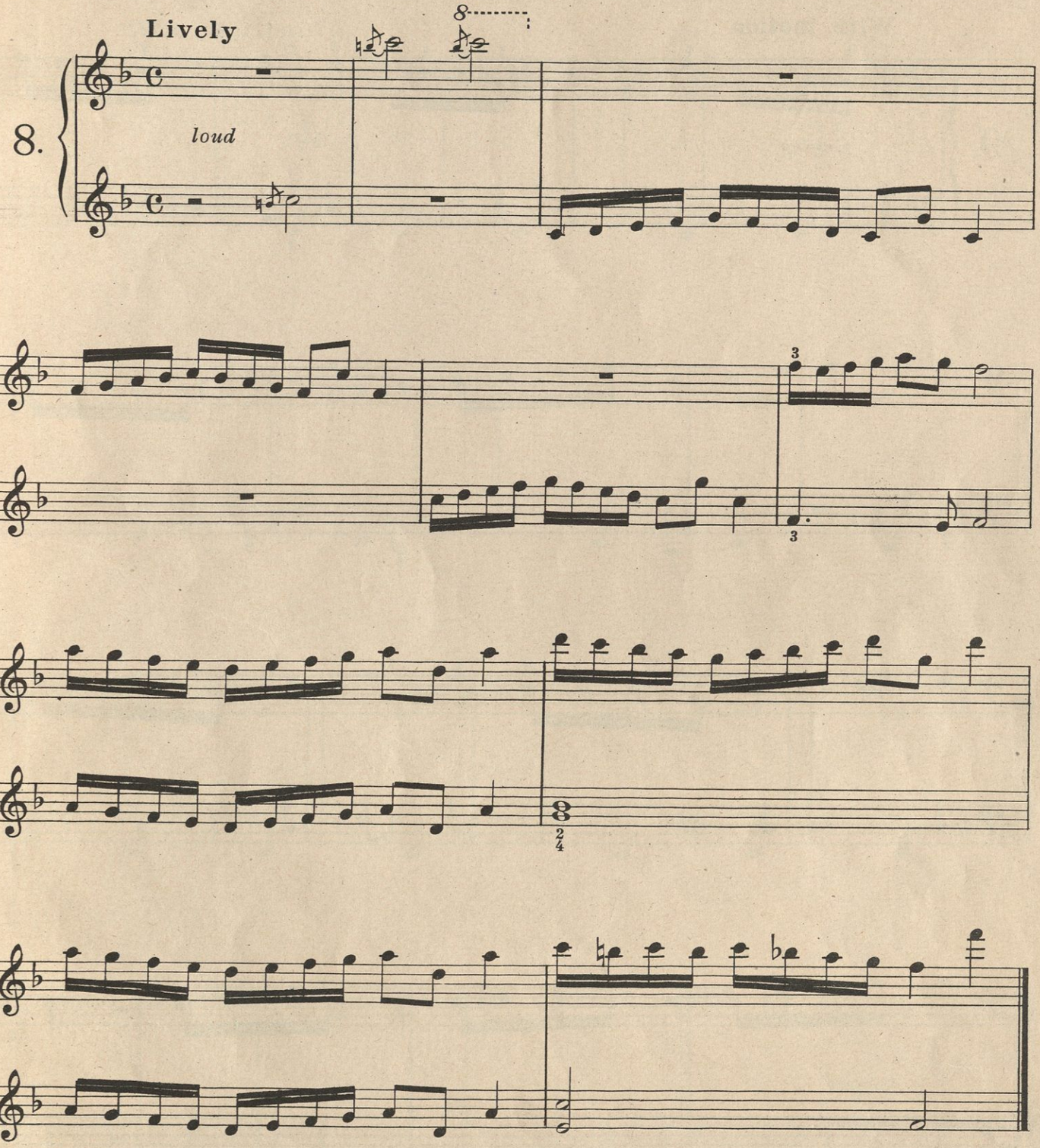
Training for the Race.

Secondo



Training for the Race.

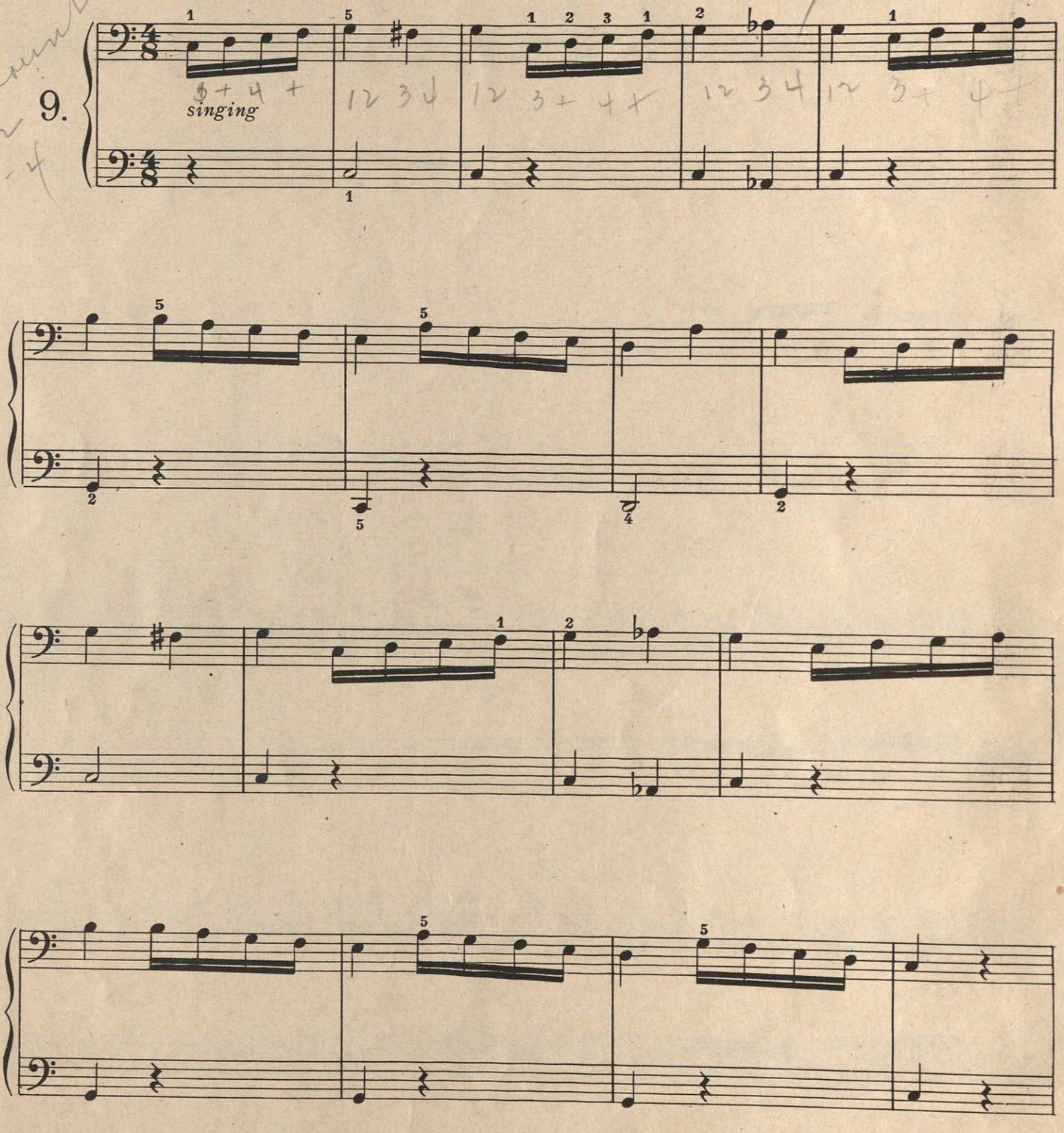
Primo



The Guitar Serenade.

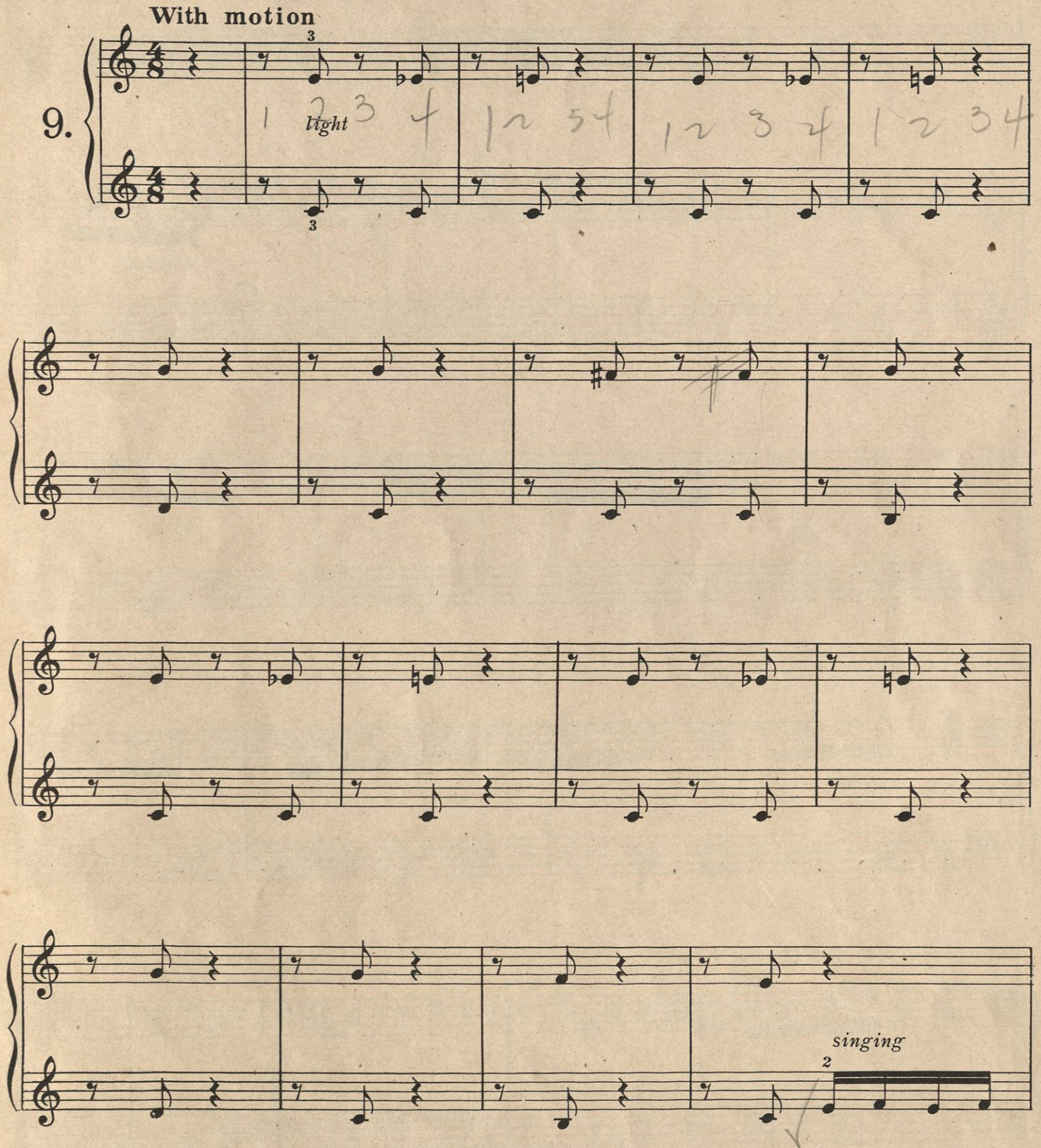
Secondo

With motion

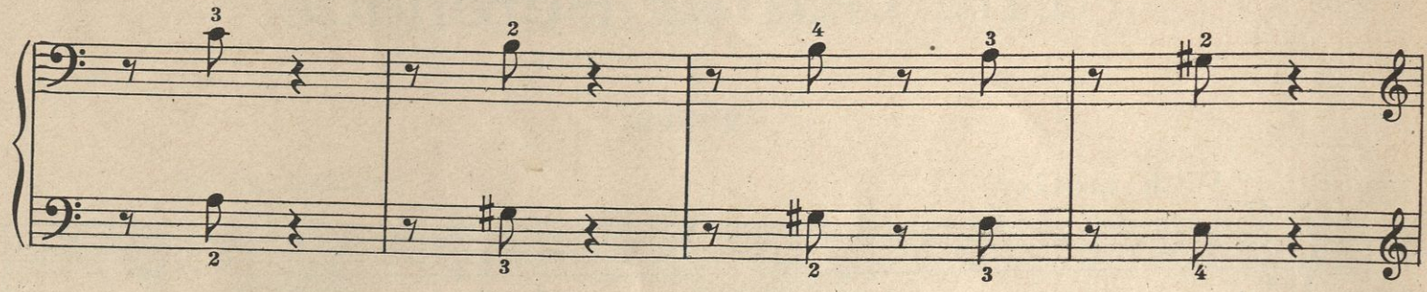
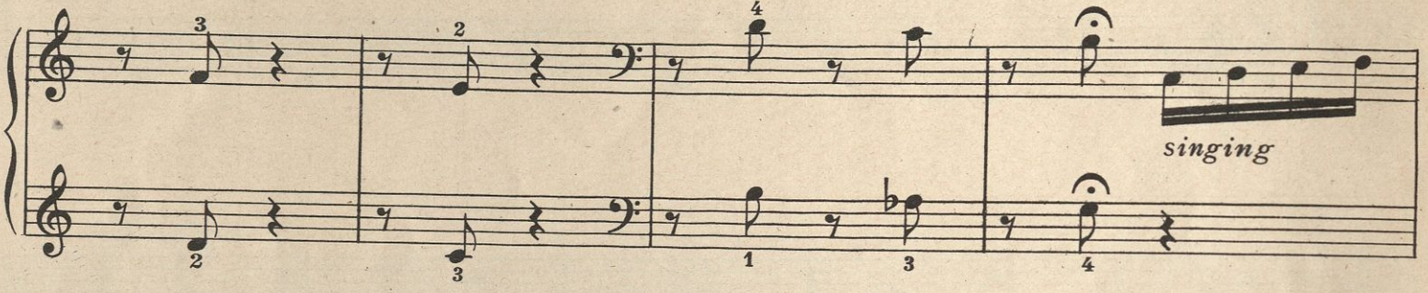


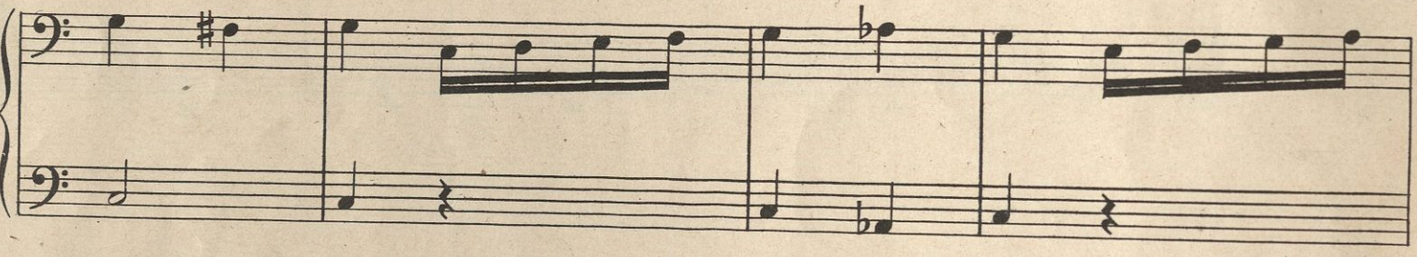
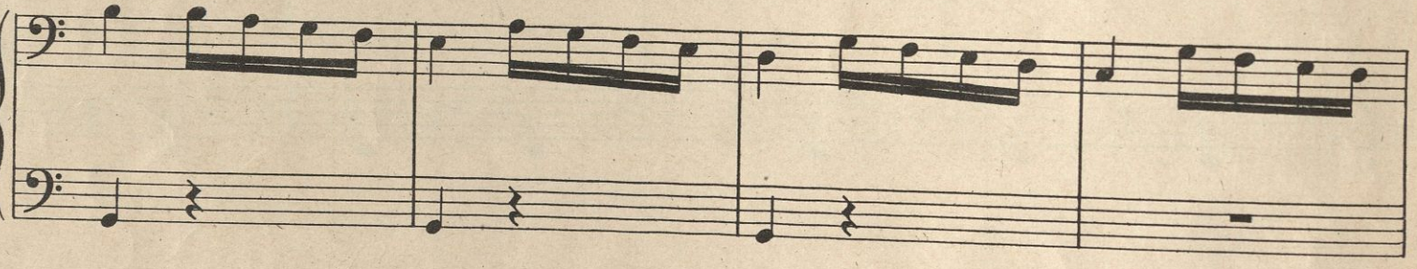
The Guitar Serenade.

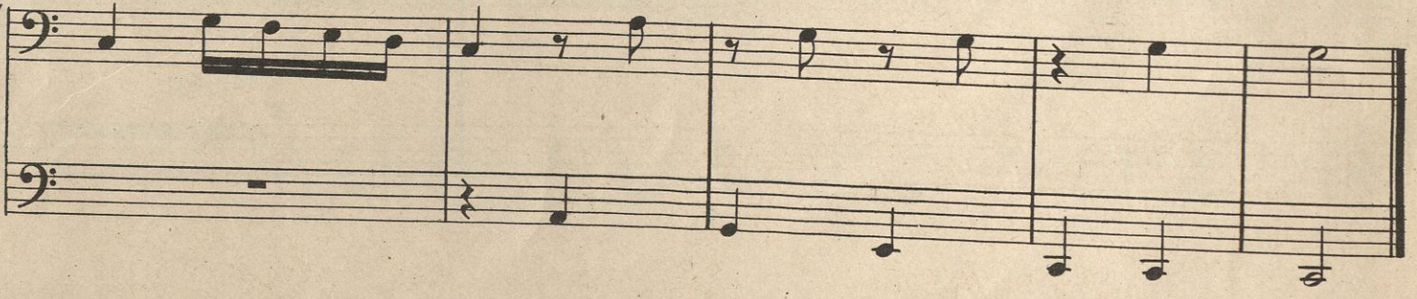
Primo

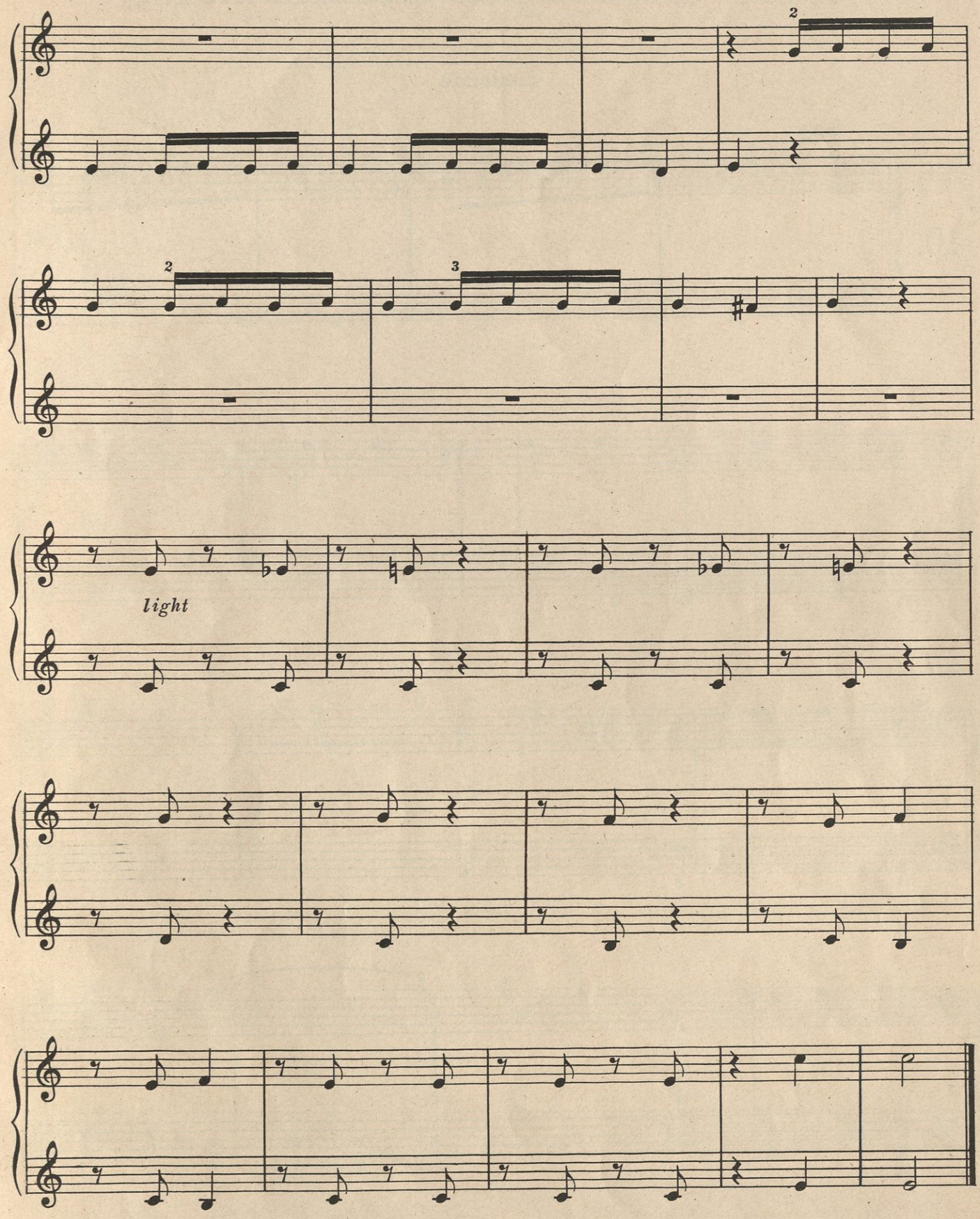


19003-52

Secondo








2
2
3
light

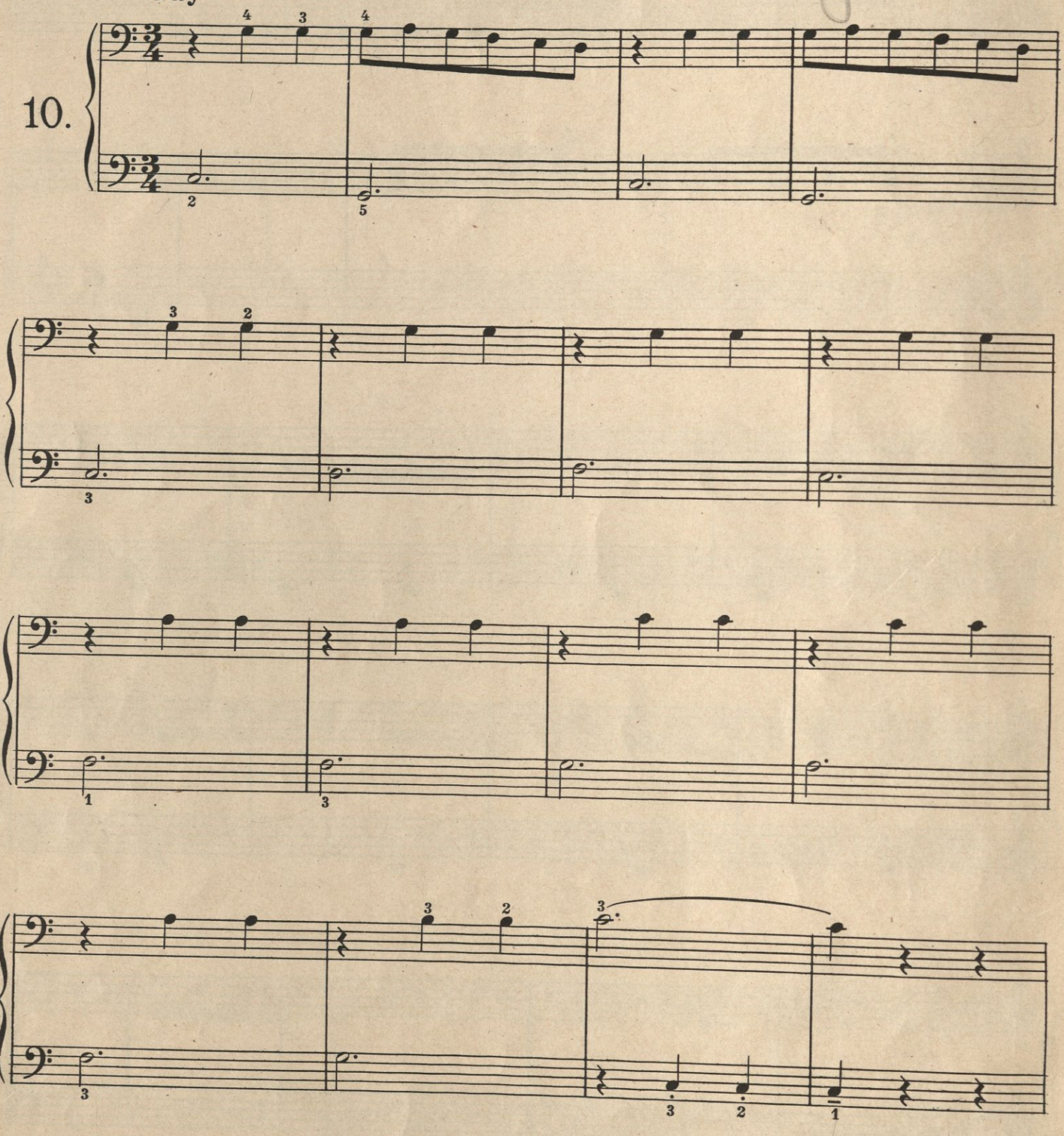
The Little Trombone Solo.

Page 1

Secondo

Gay

10.

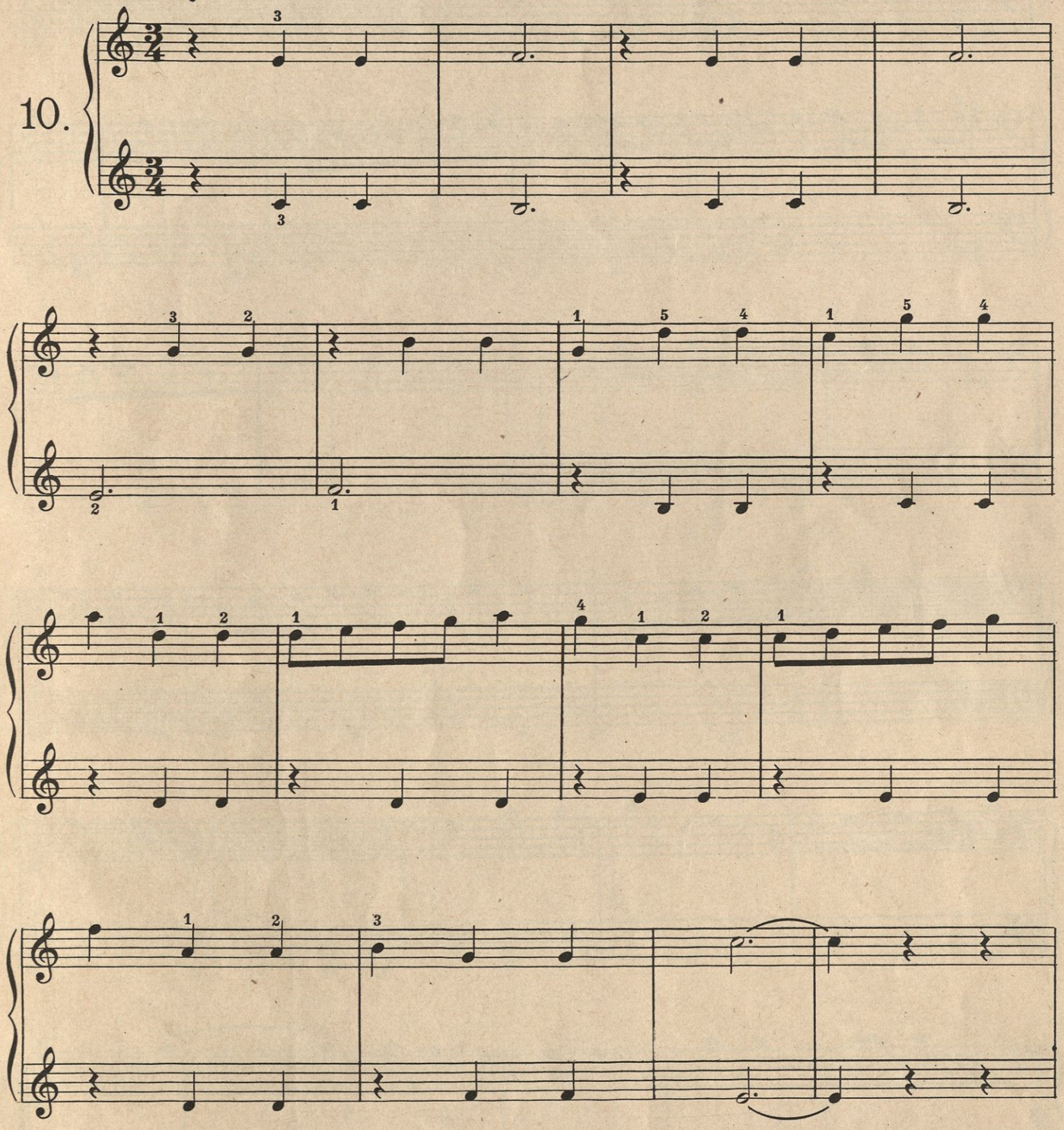


The Little Trombone Solo.

Primo

Gay

10.



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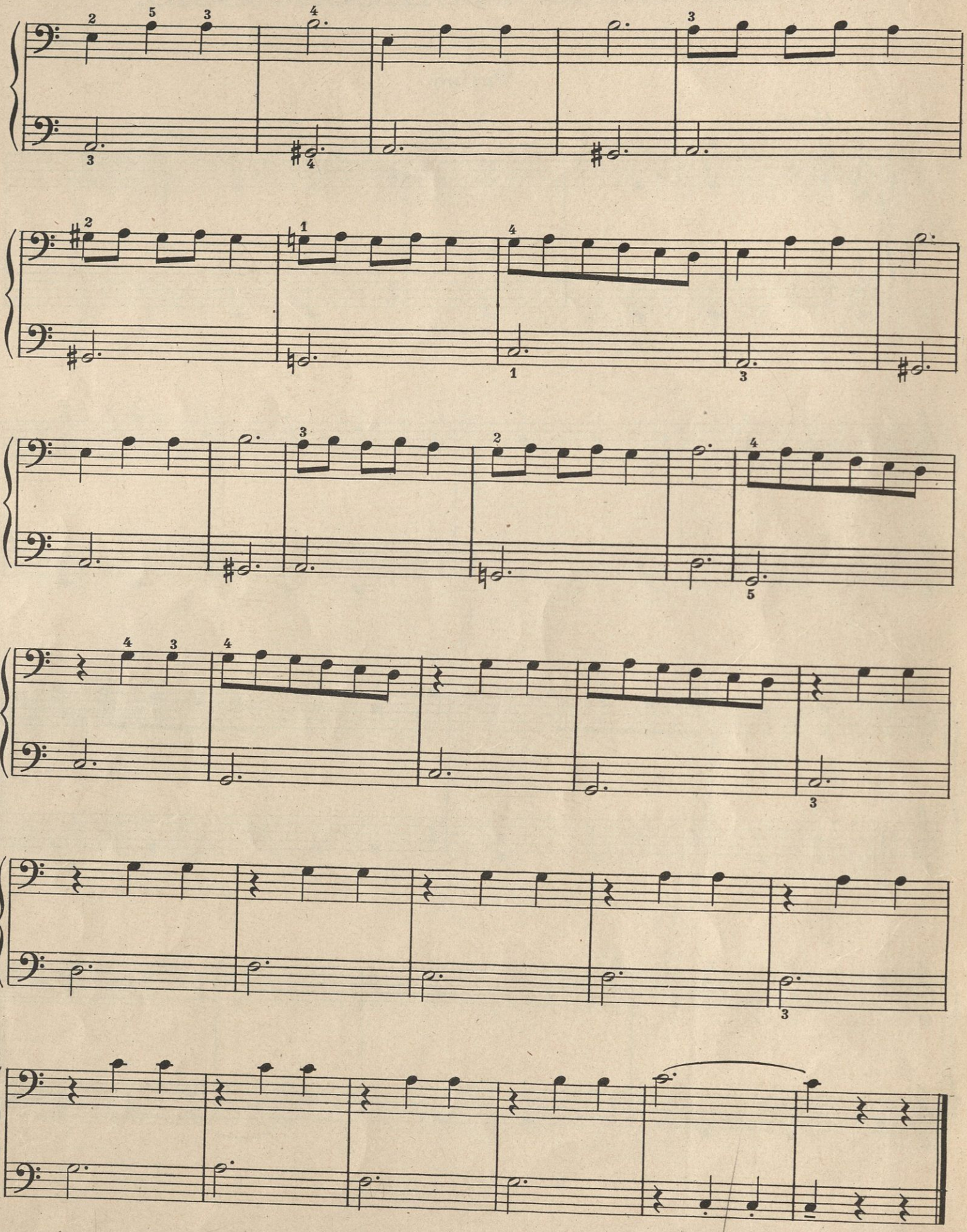
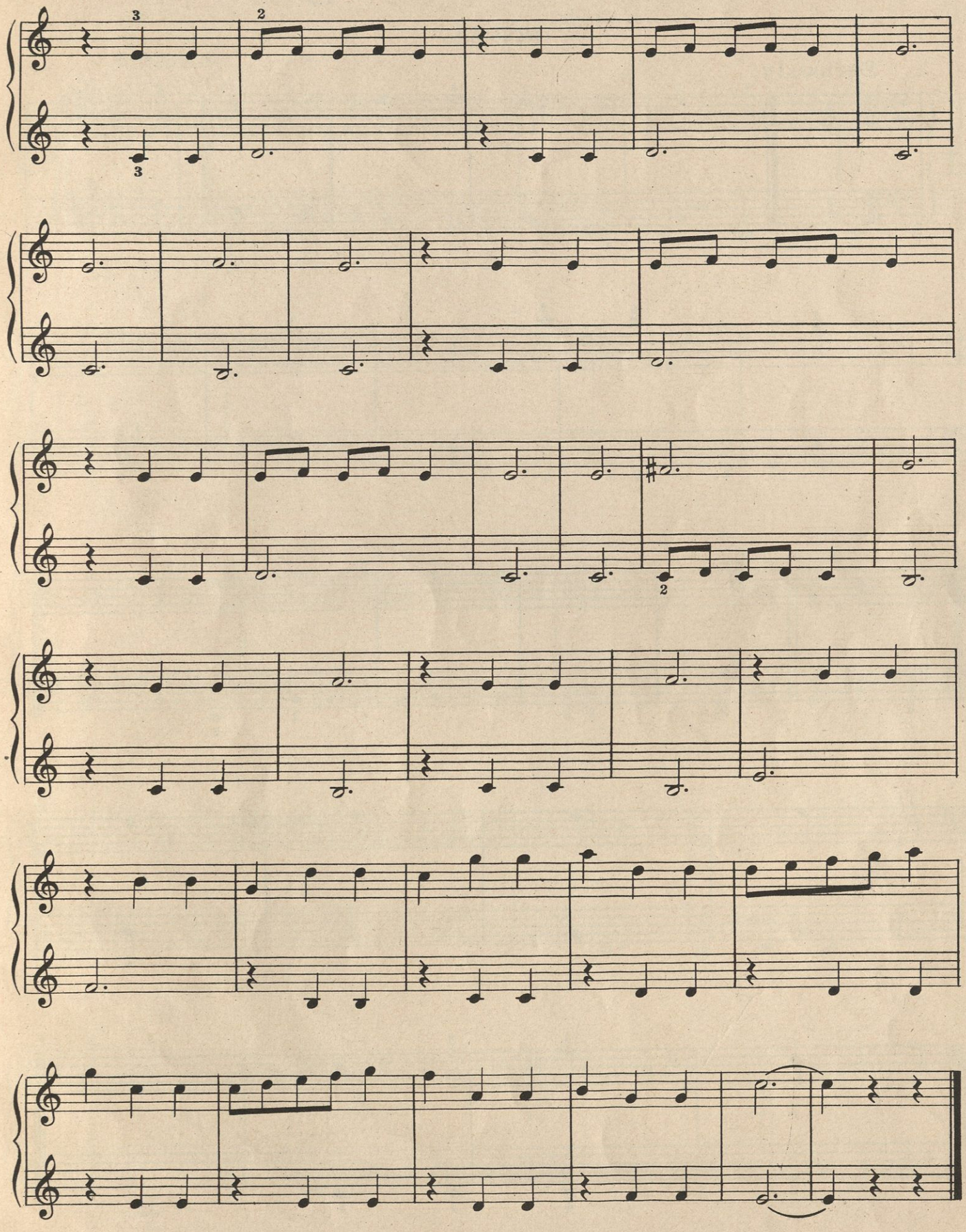


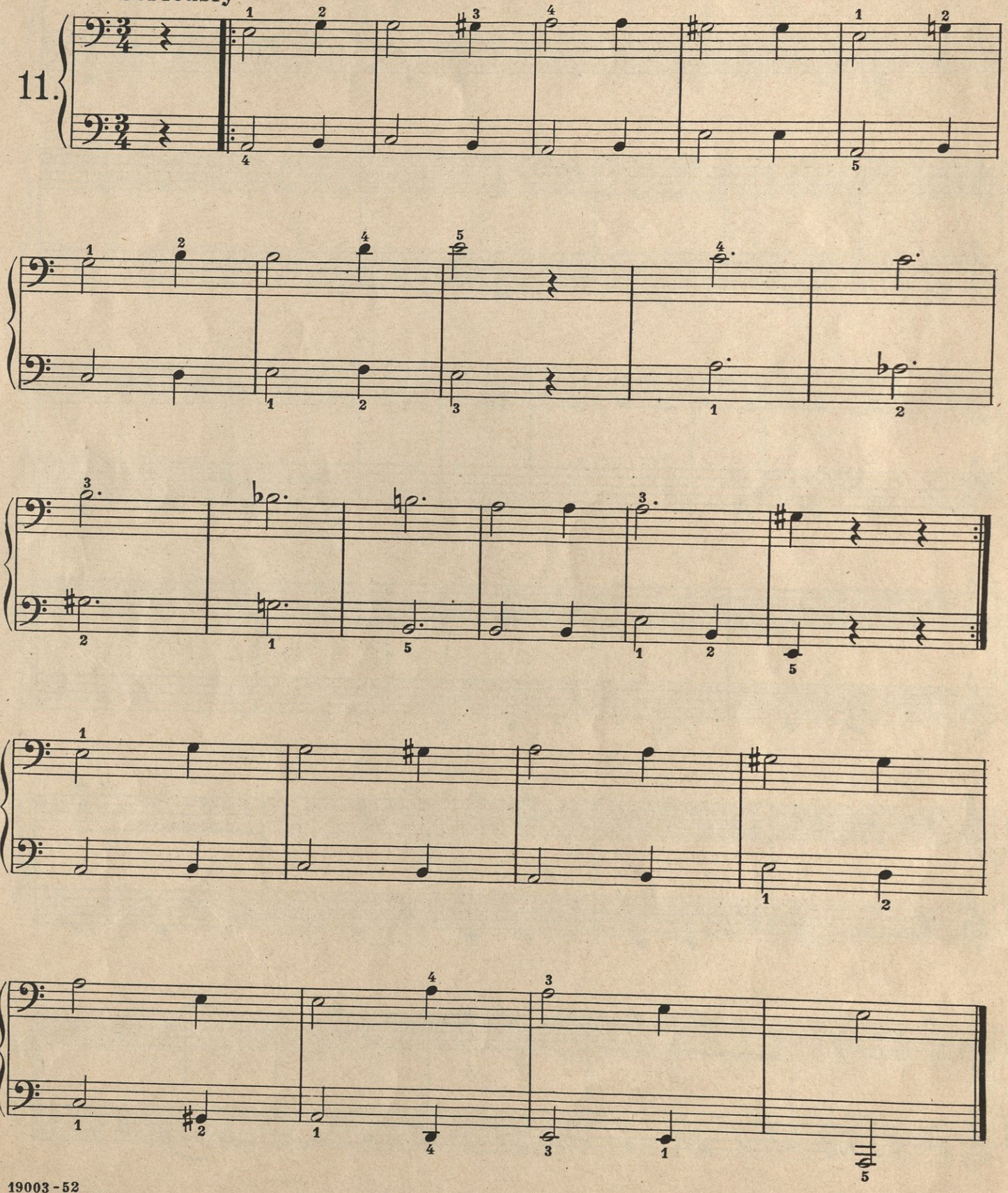


A Folk's Song.

Secondo

Seriously

11.

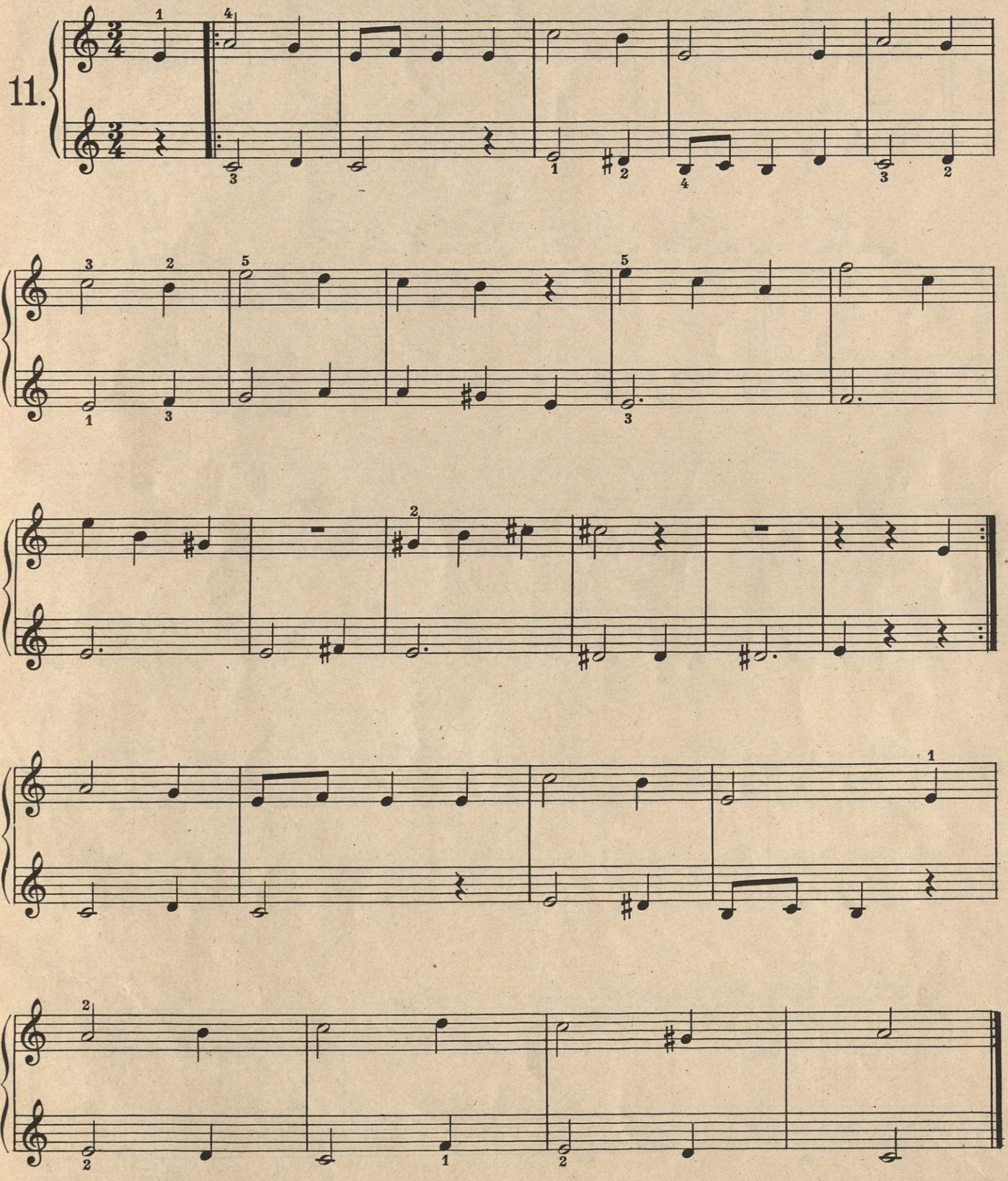


A Folk's Song.

Primo

Seriously

11.

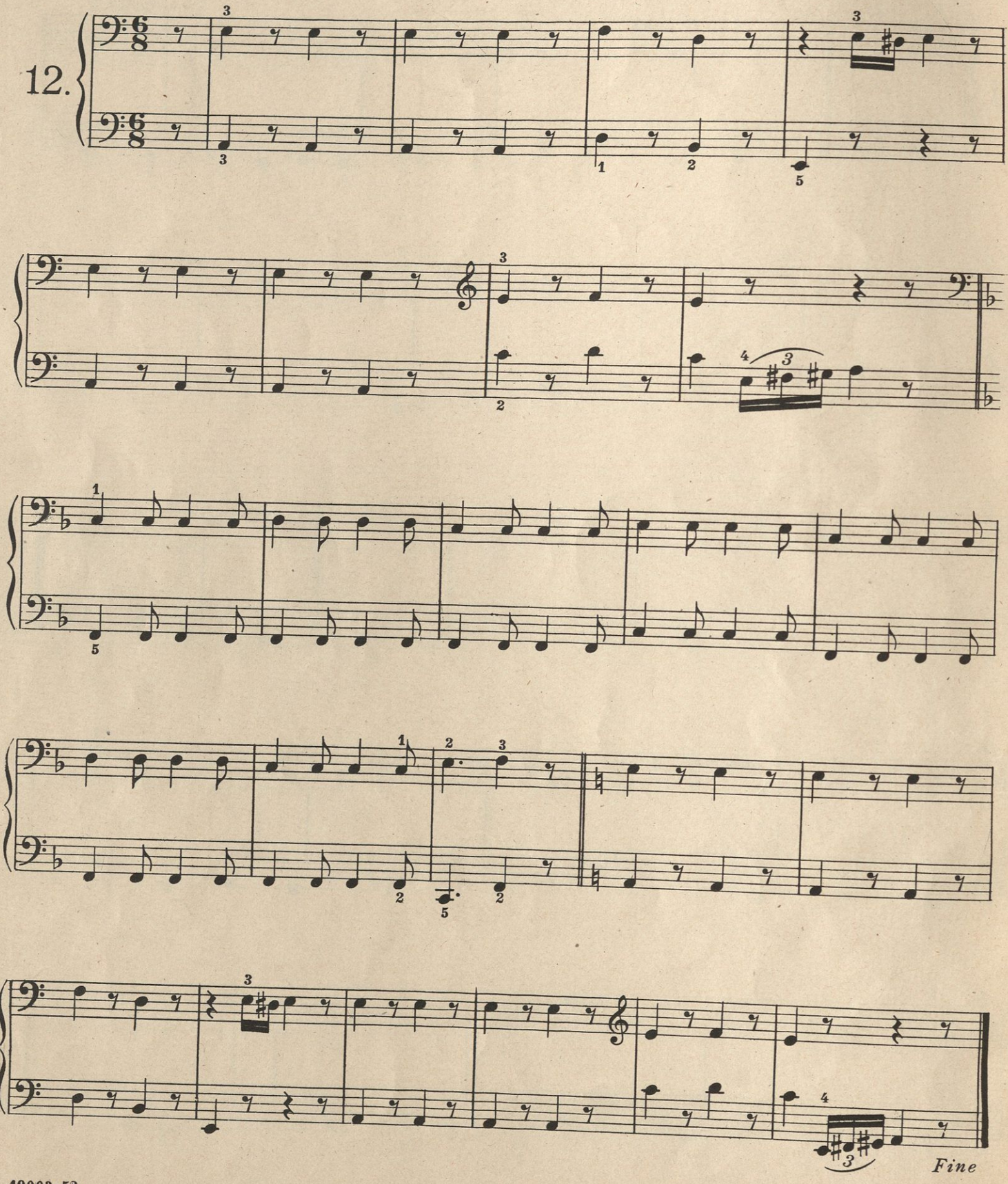


The Witch.

Secondo

Fast

12.

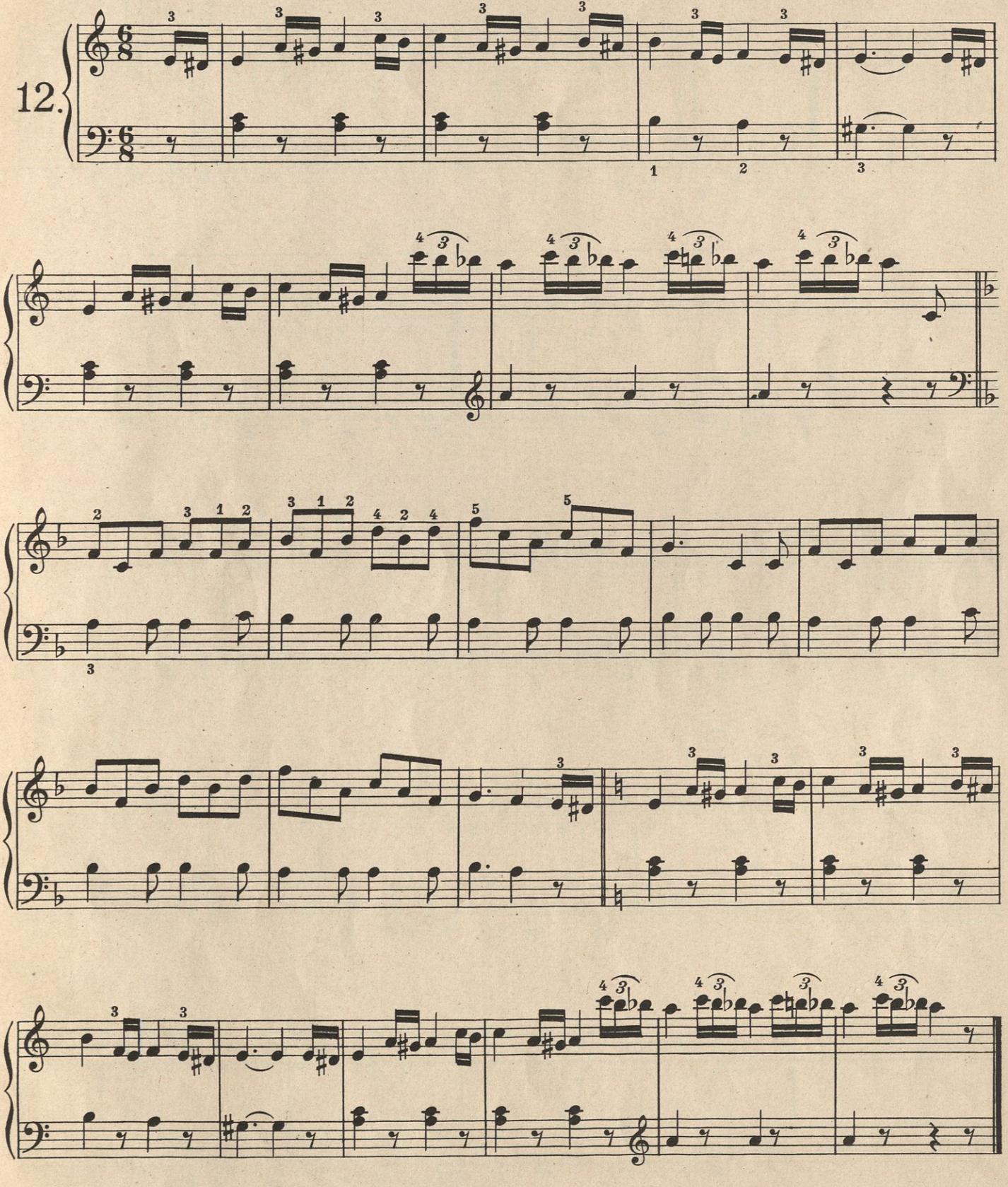


The Witch.

Primo

Fast

12.

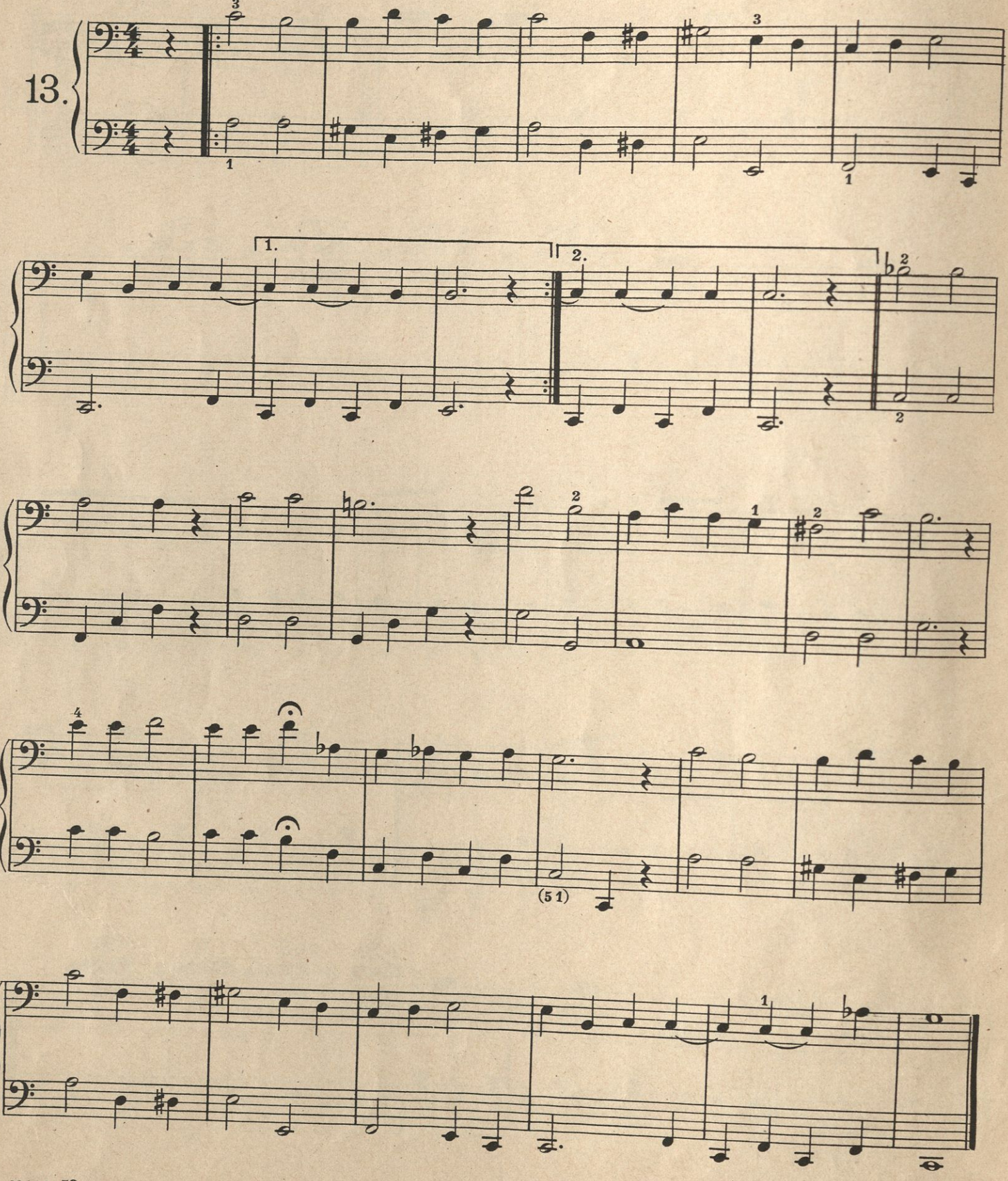


Story of the Old House in the Woods.

Secondo

Mysteriously

13.

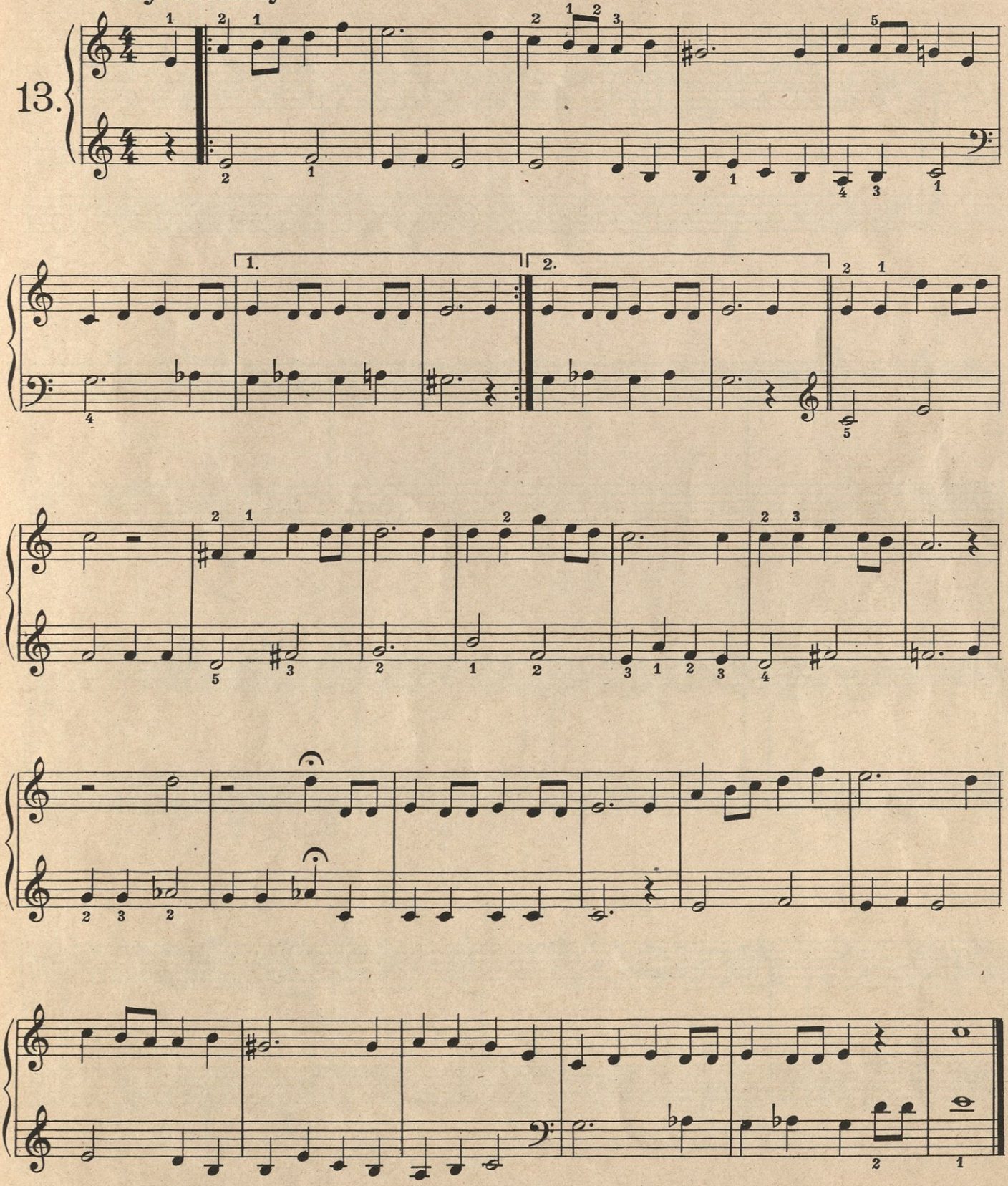


Story of the Old House in the Woods. 35

Primo

Mysteriously

13.

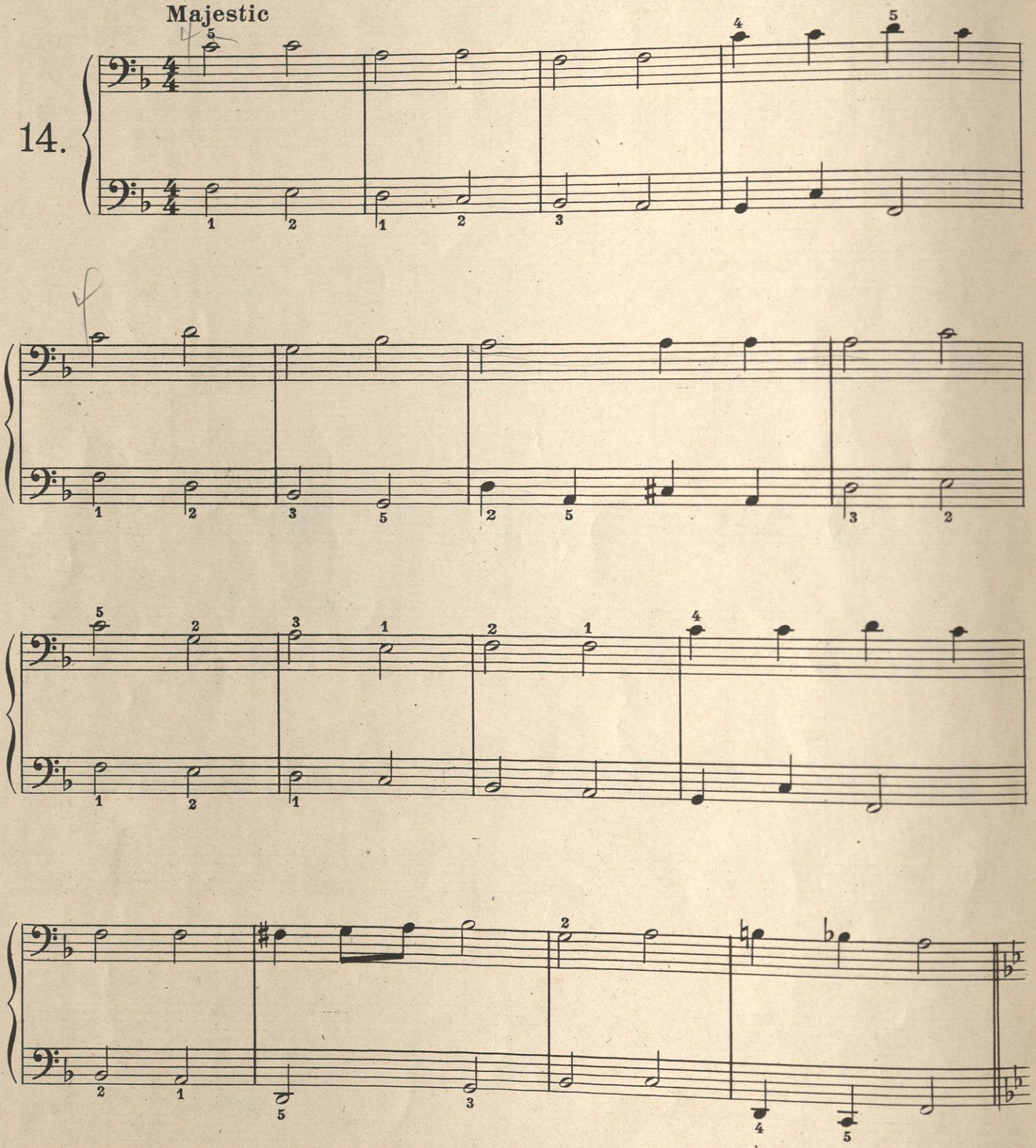


A stately Dance.

Secondo

Majestic

14.

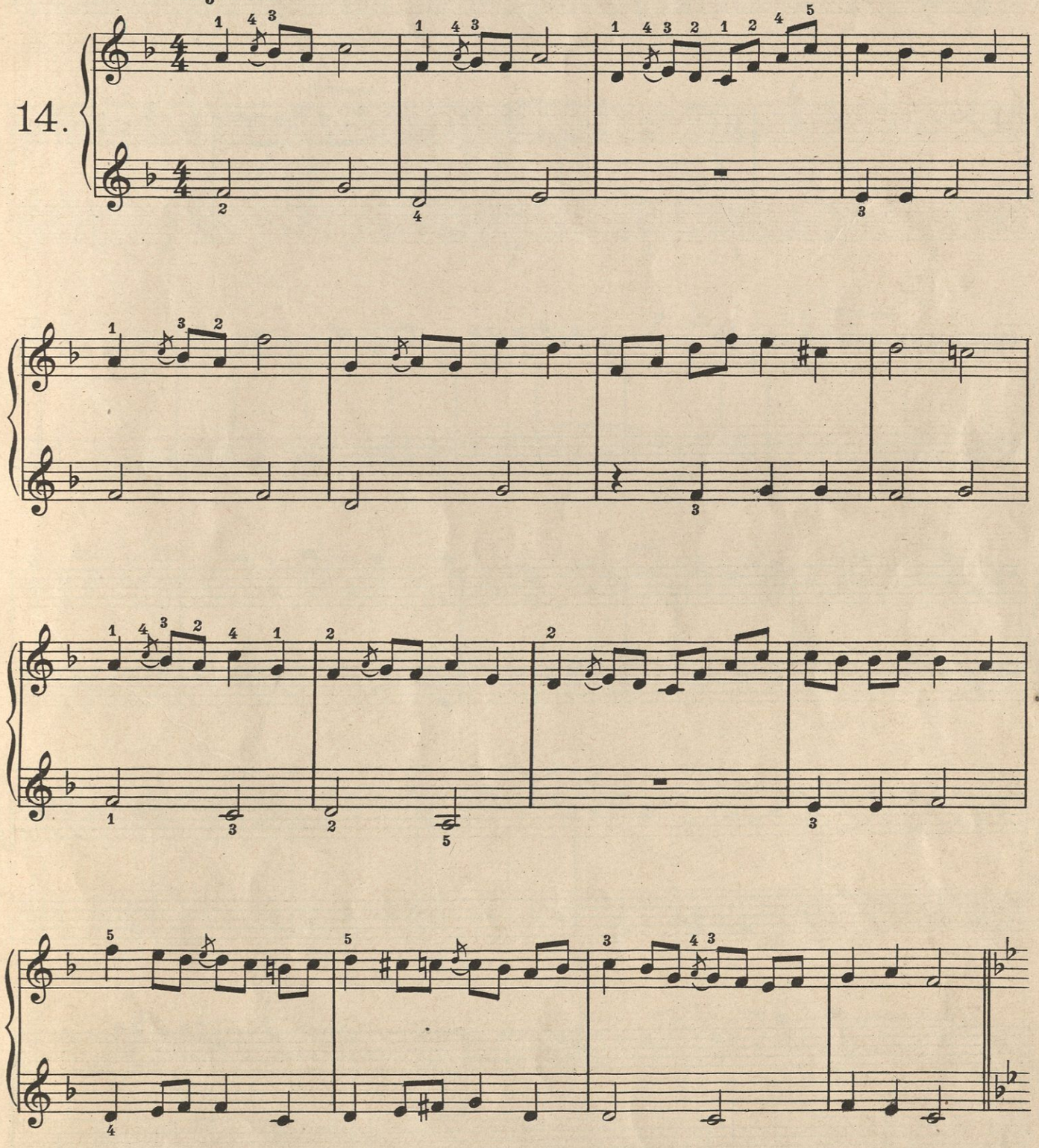


A stately Dance

Primo

Majestic

14.



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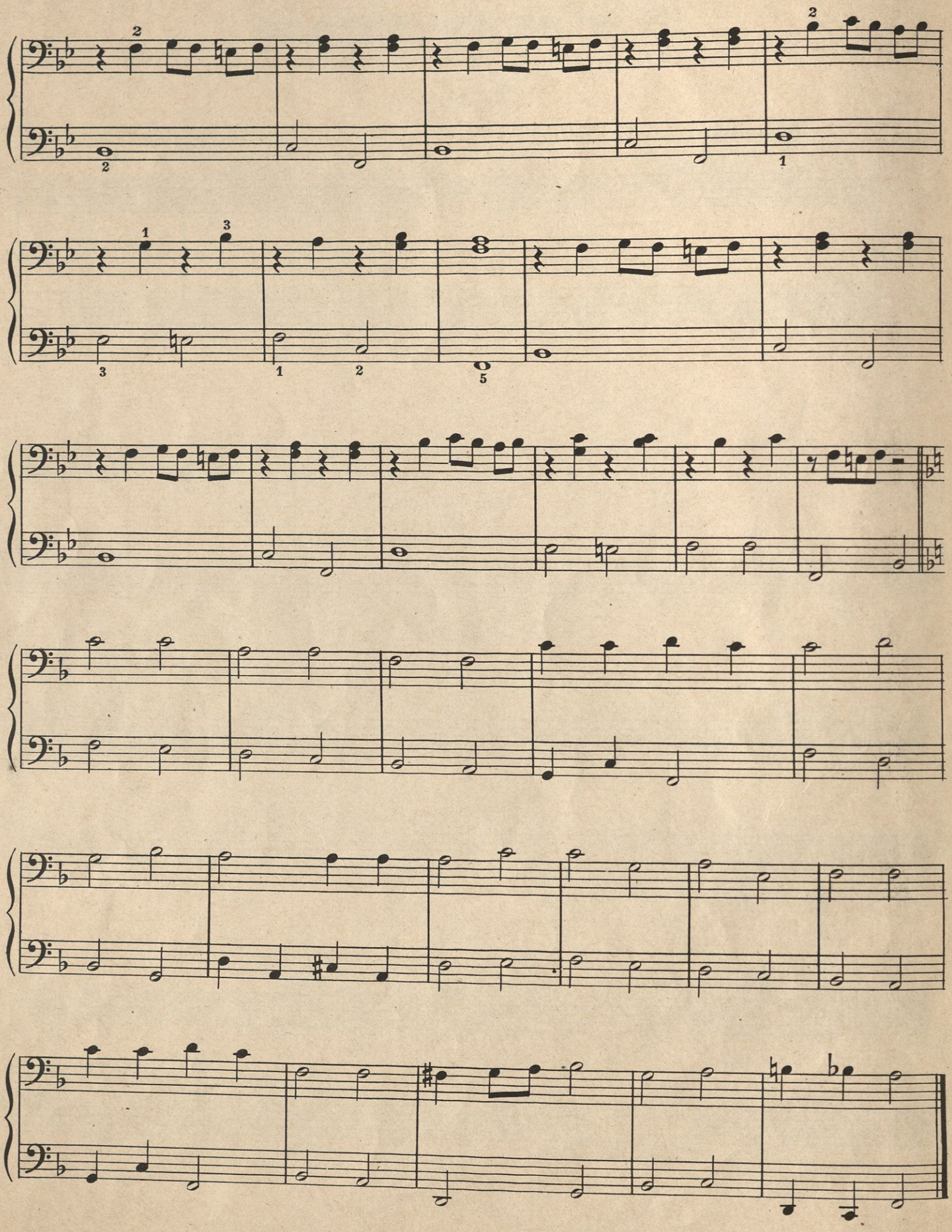
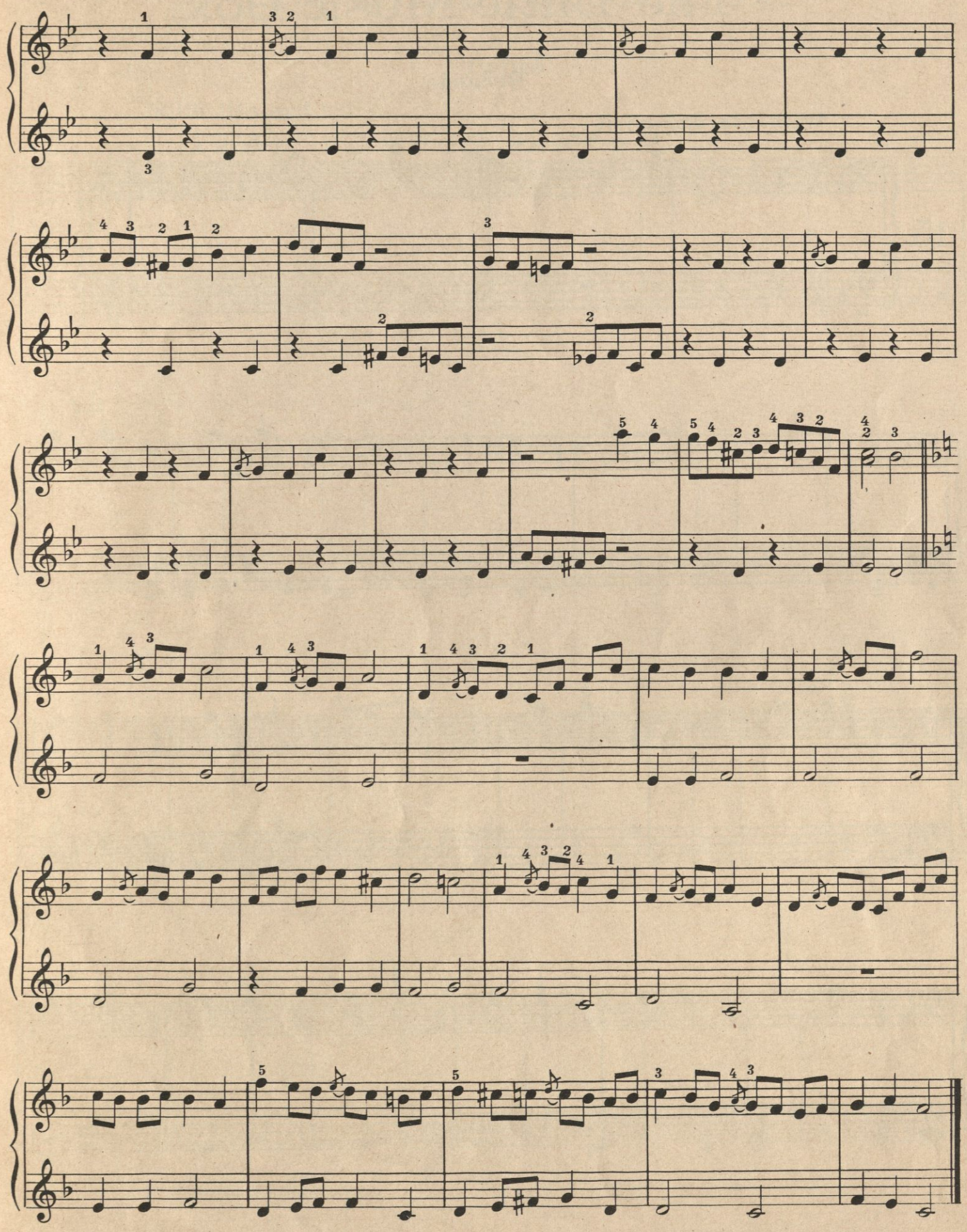
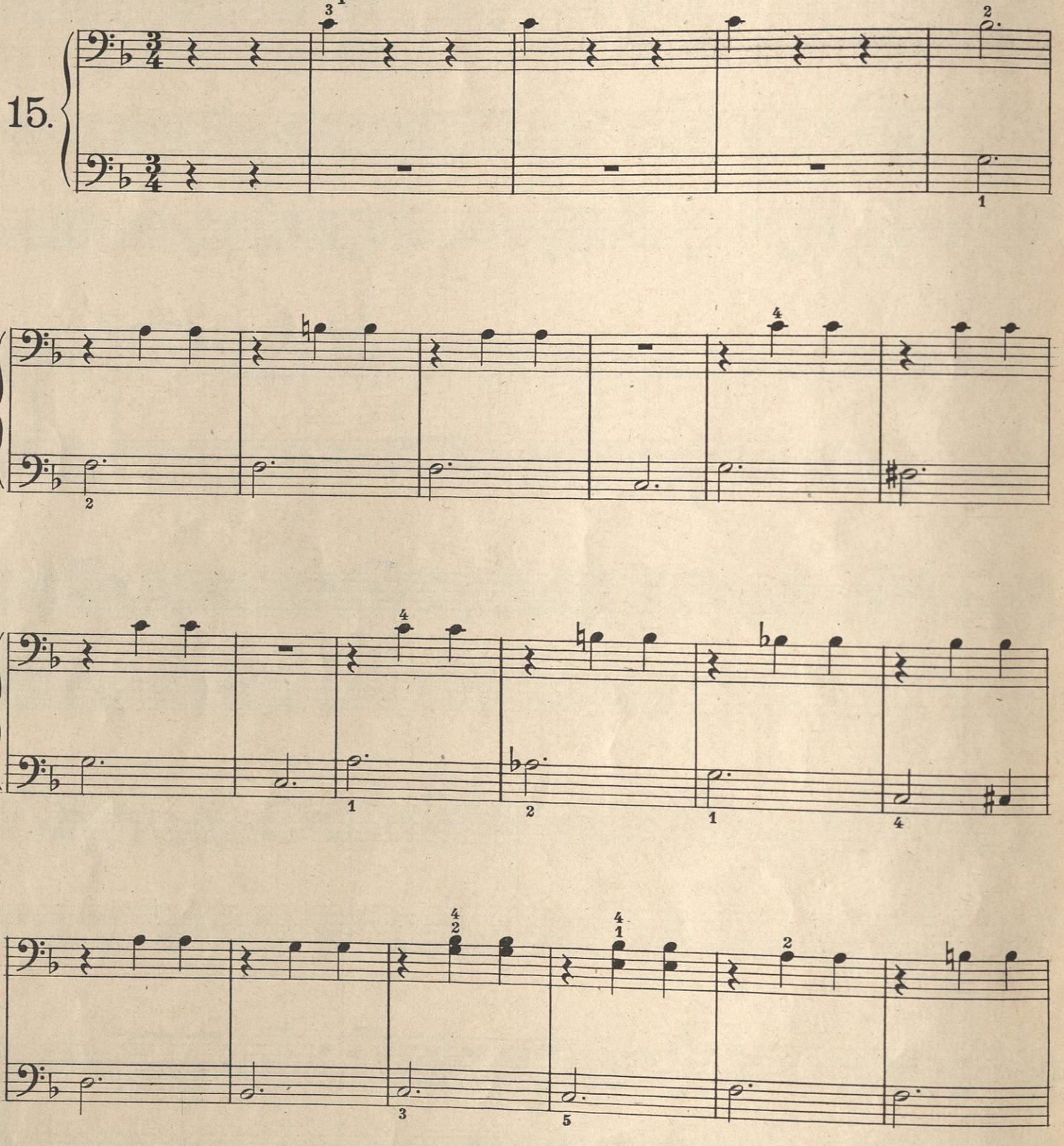




The Little Music Box.

Secondo

With life and spirit

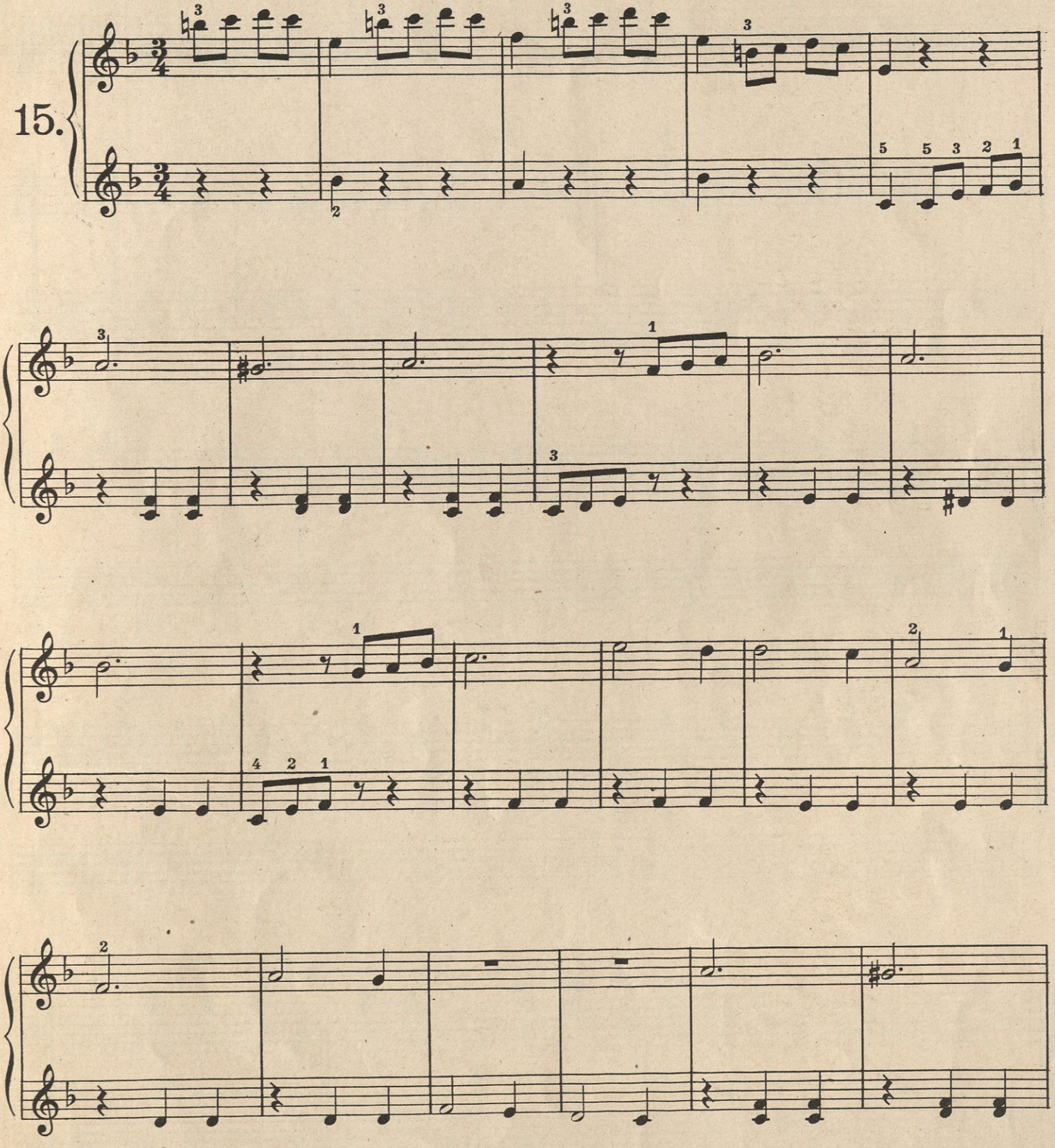


The Little Music Box.

Primo

With life and spirit

15.



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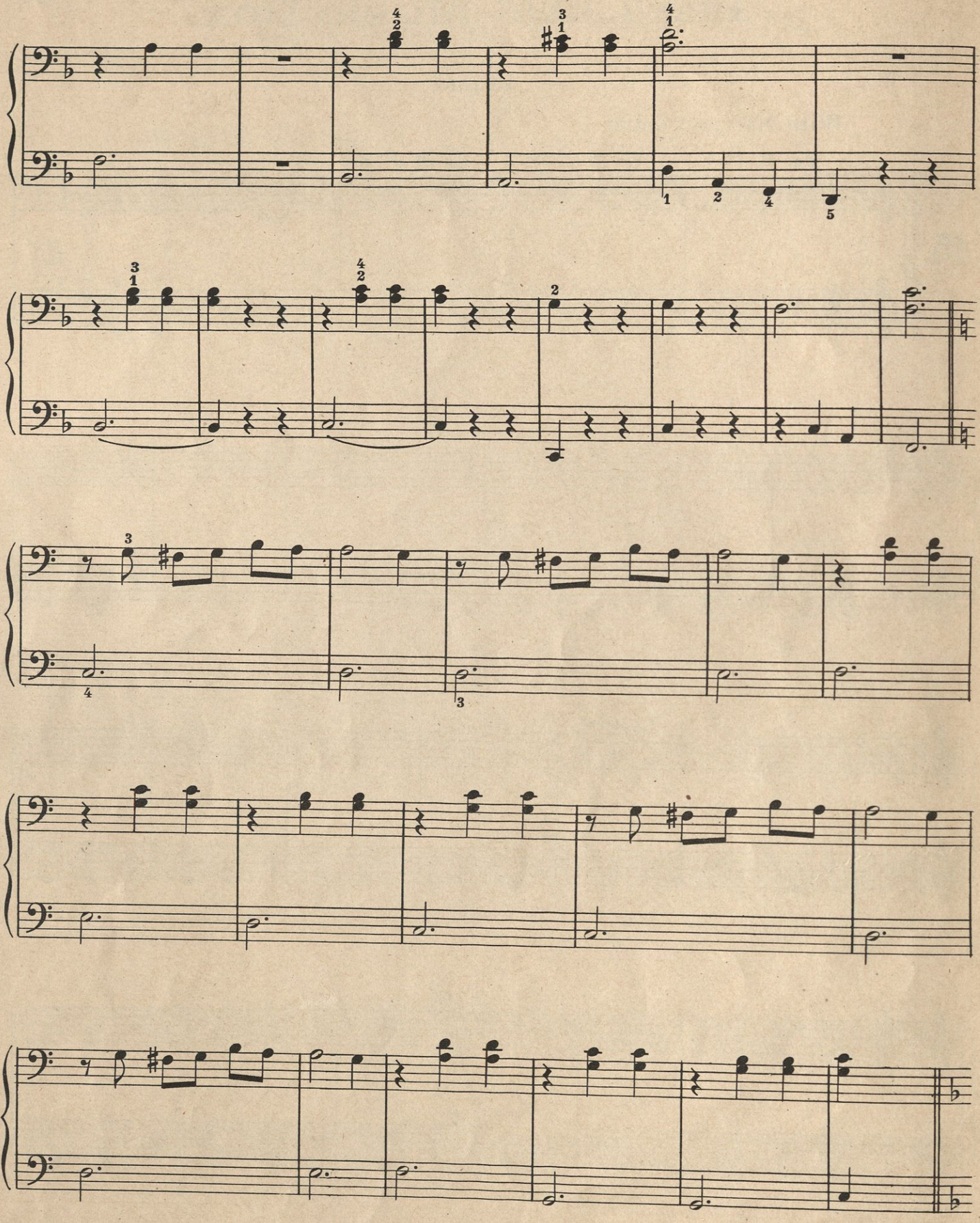

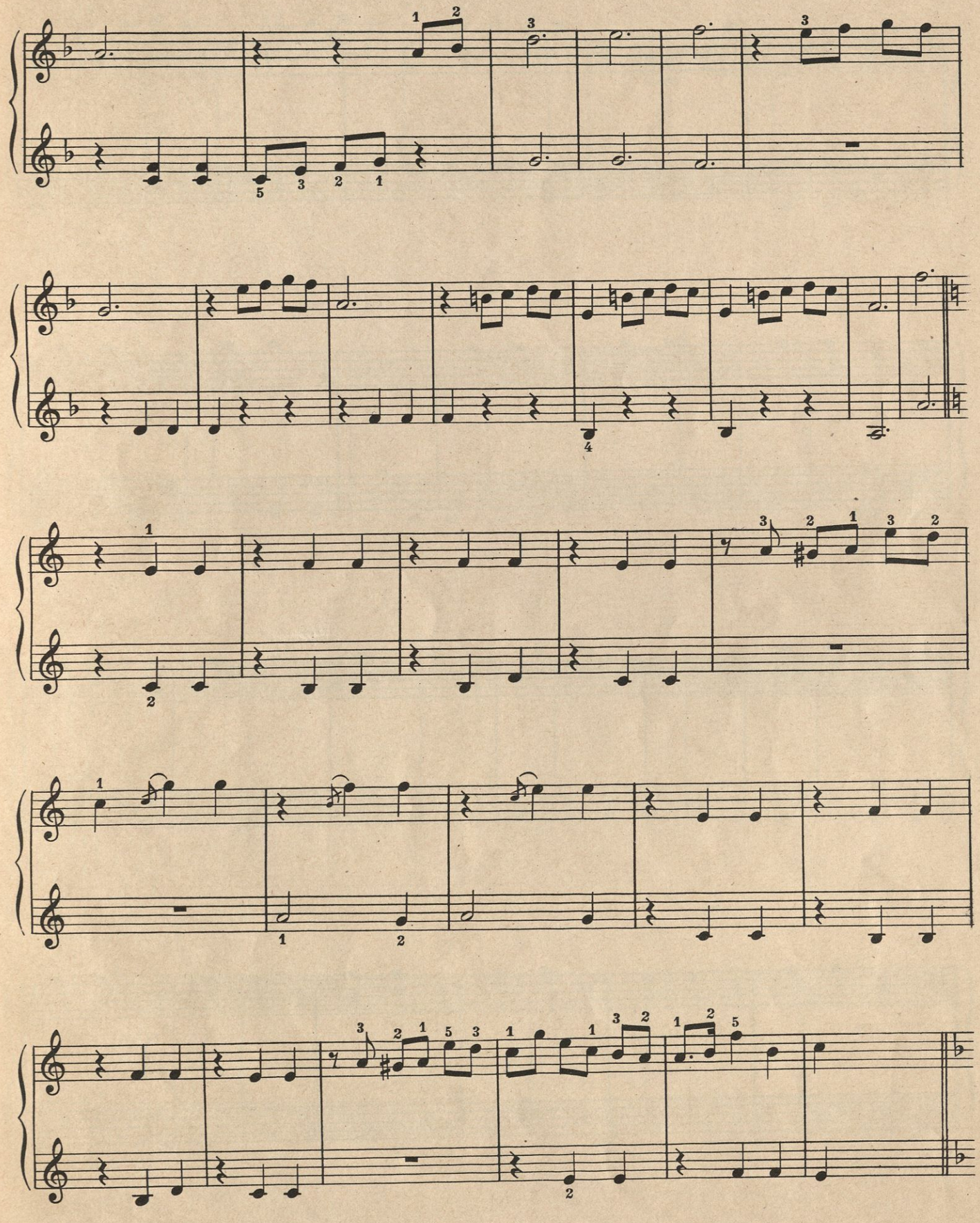

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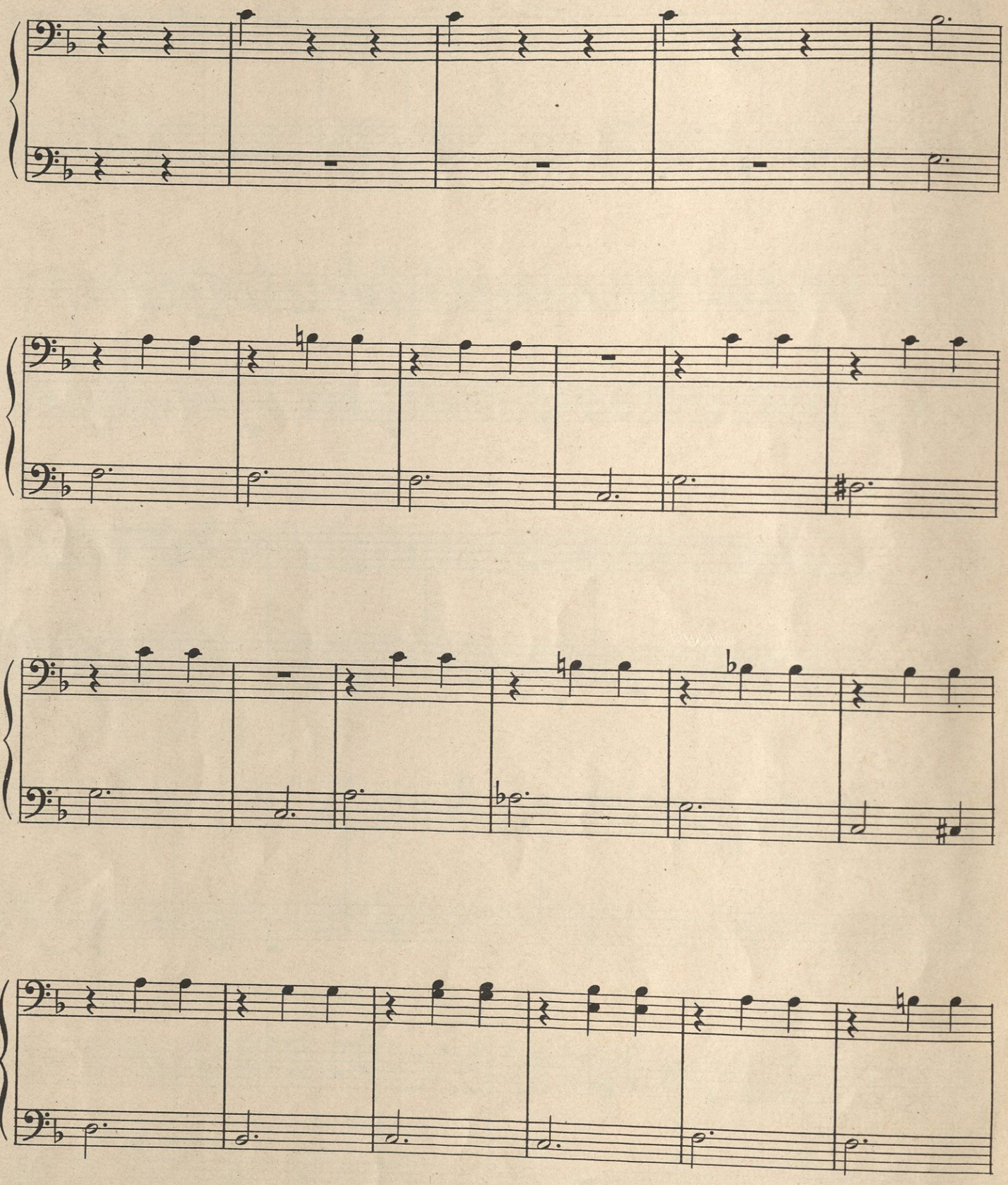
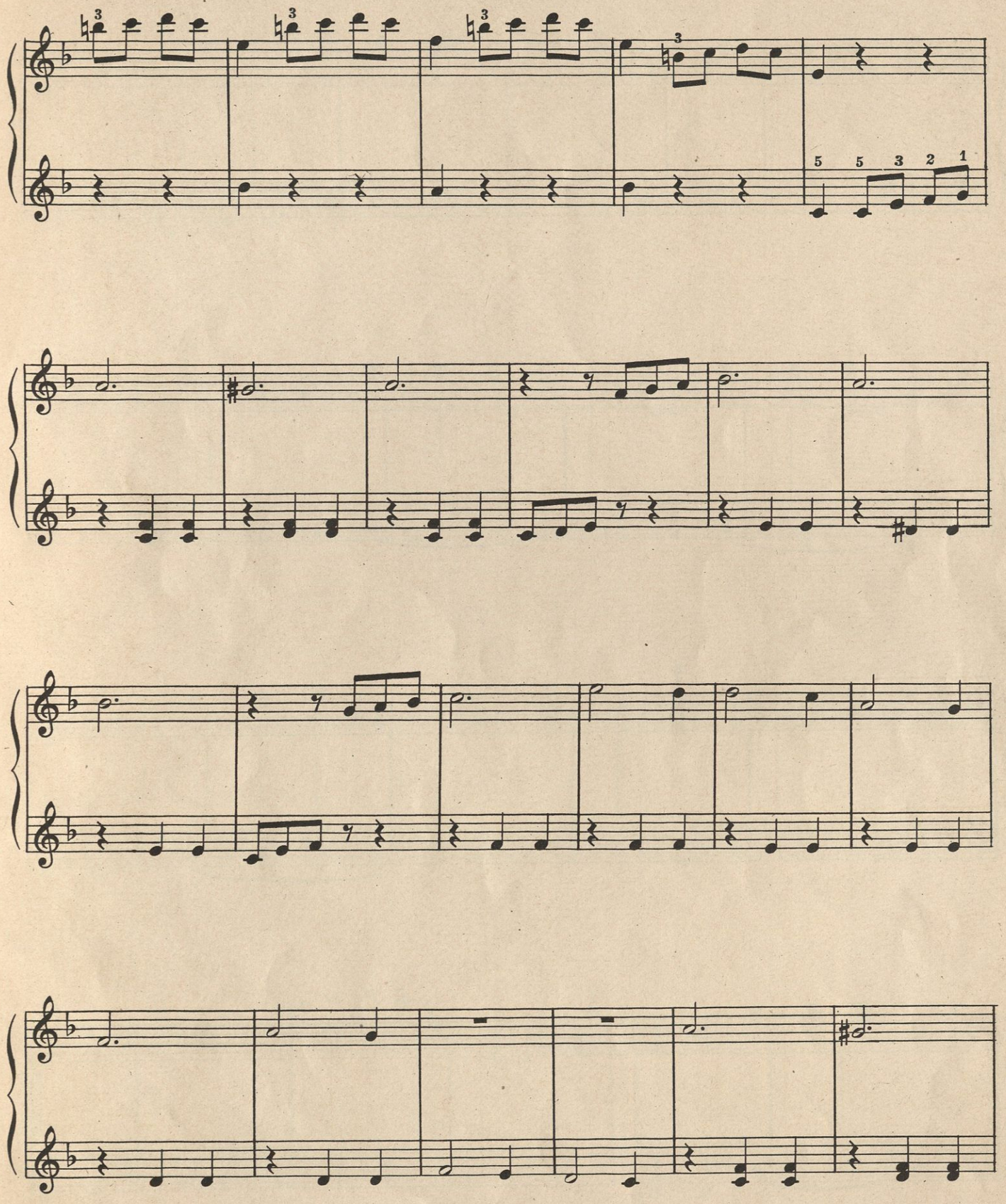
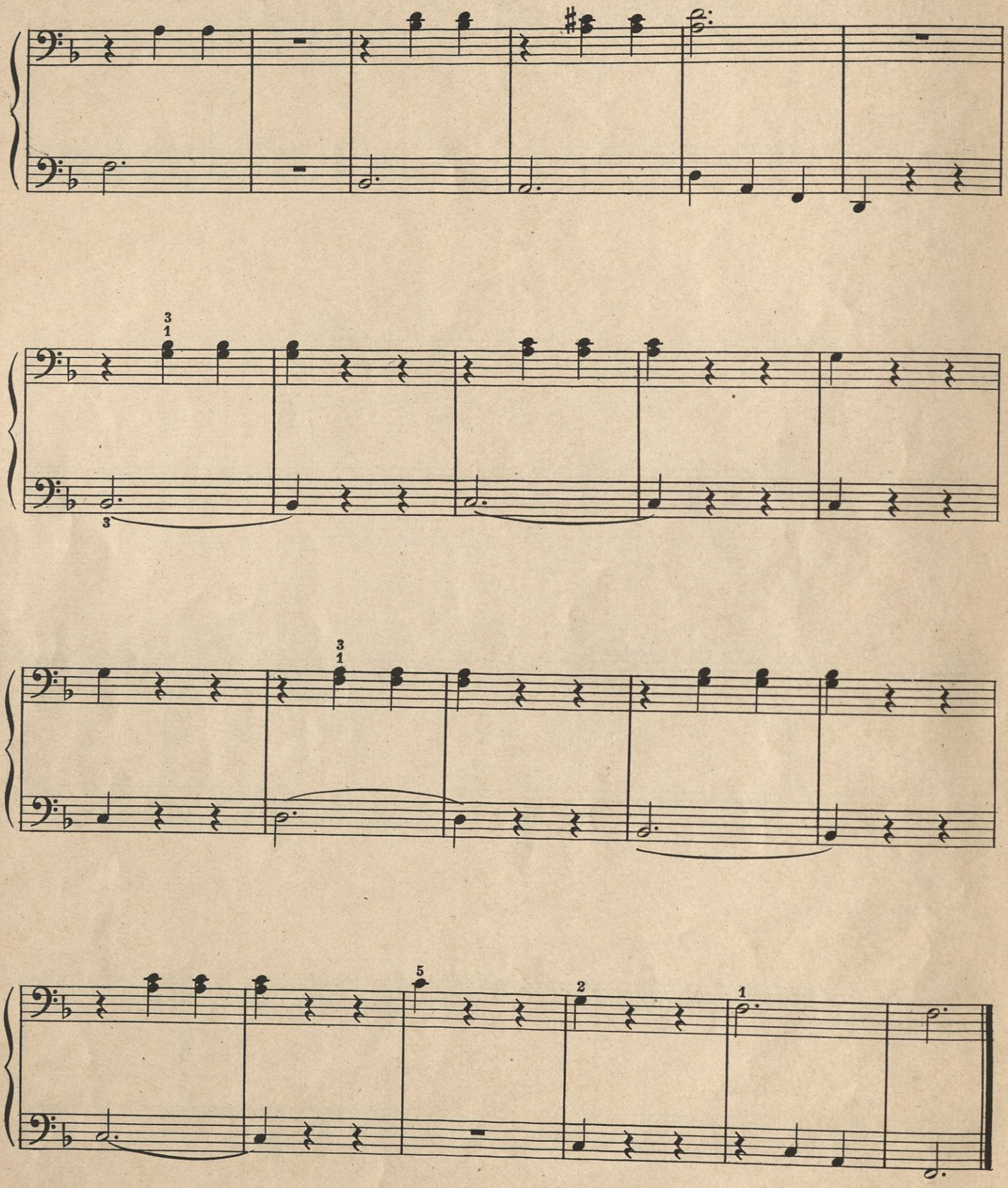
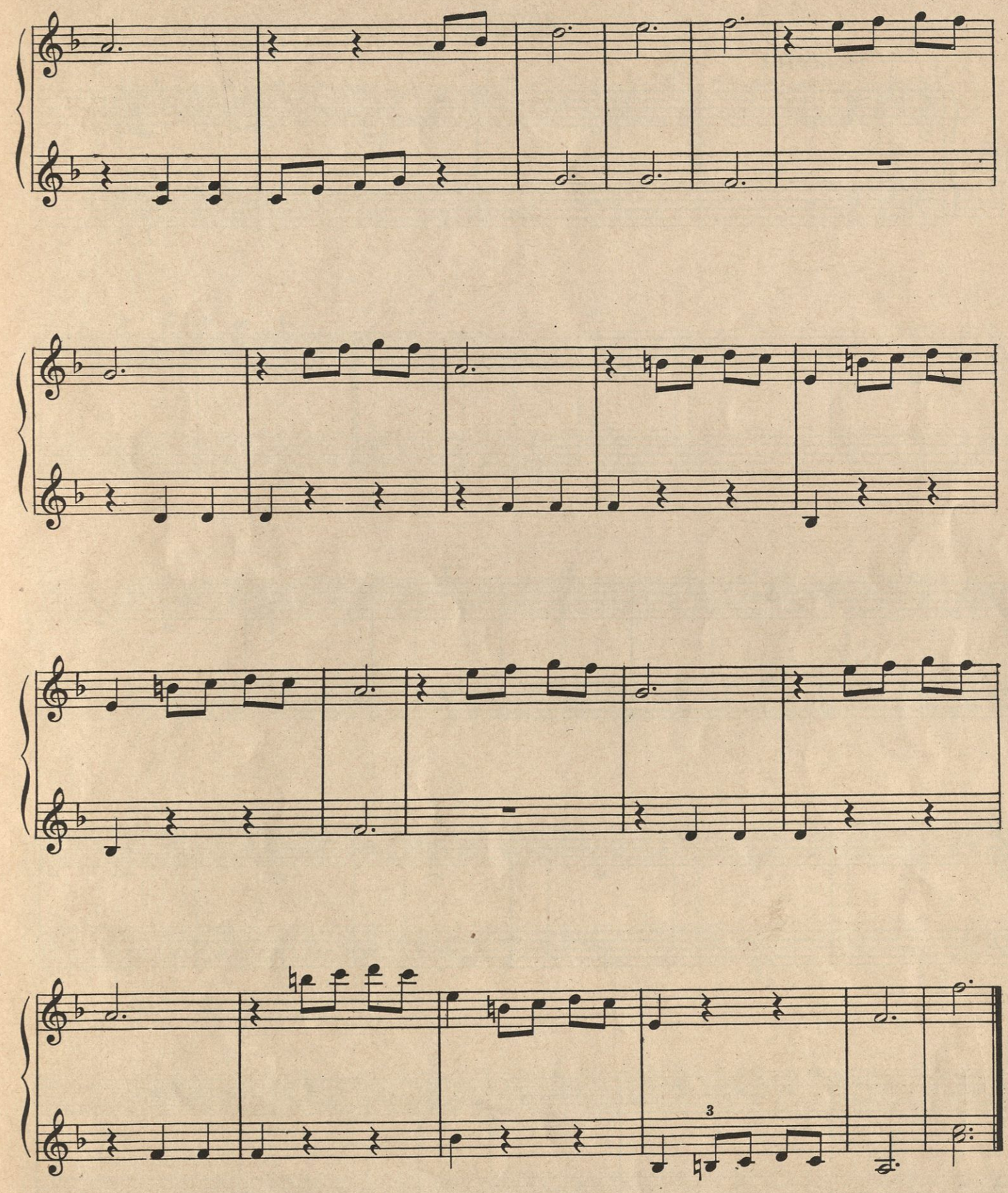






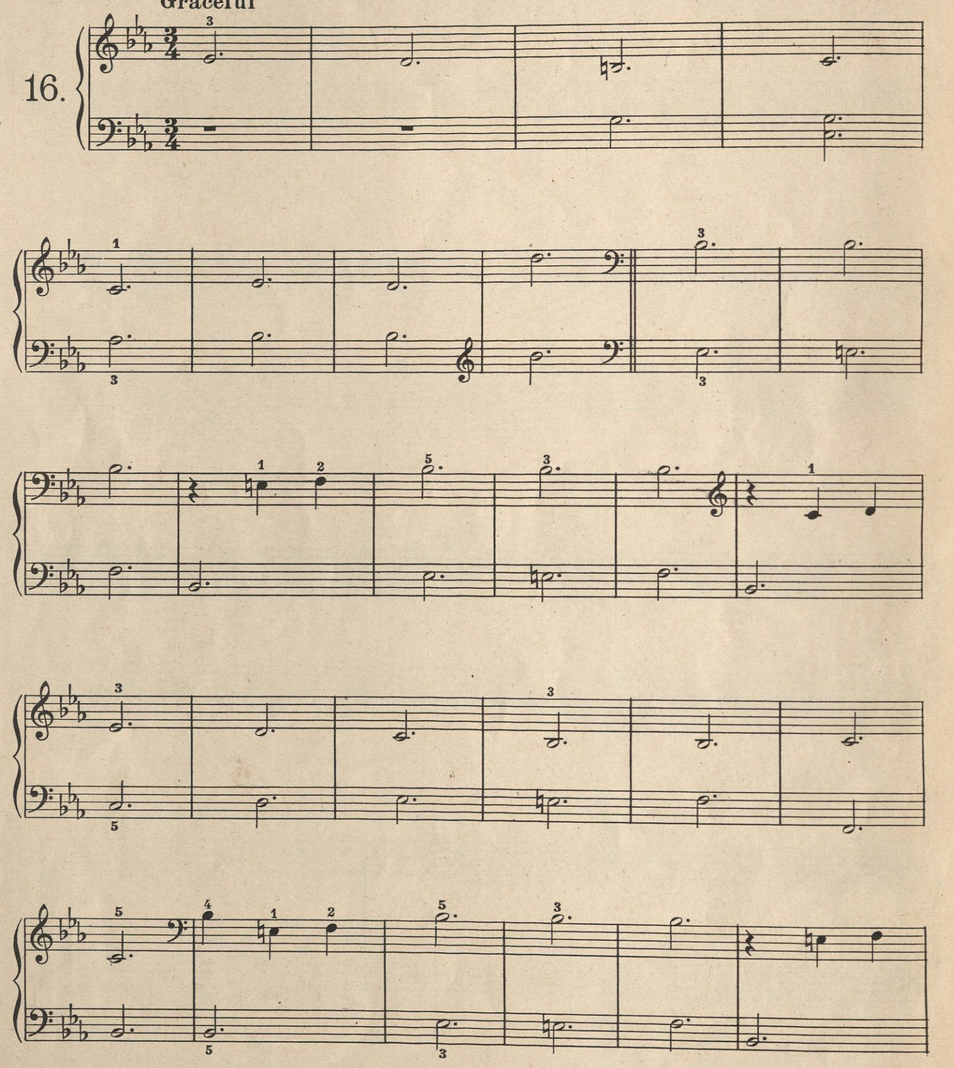

3

Petite Valse.

Secondo

Graceful

16.

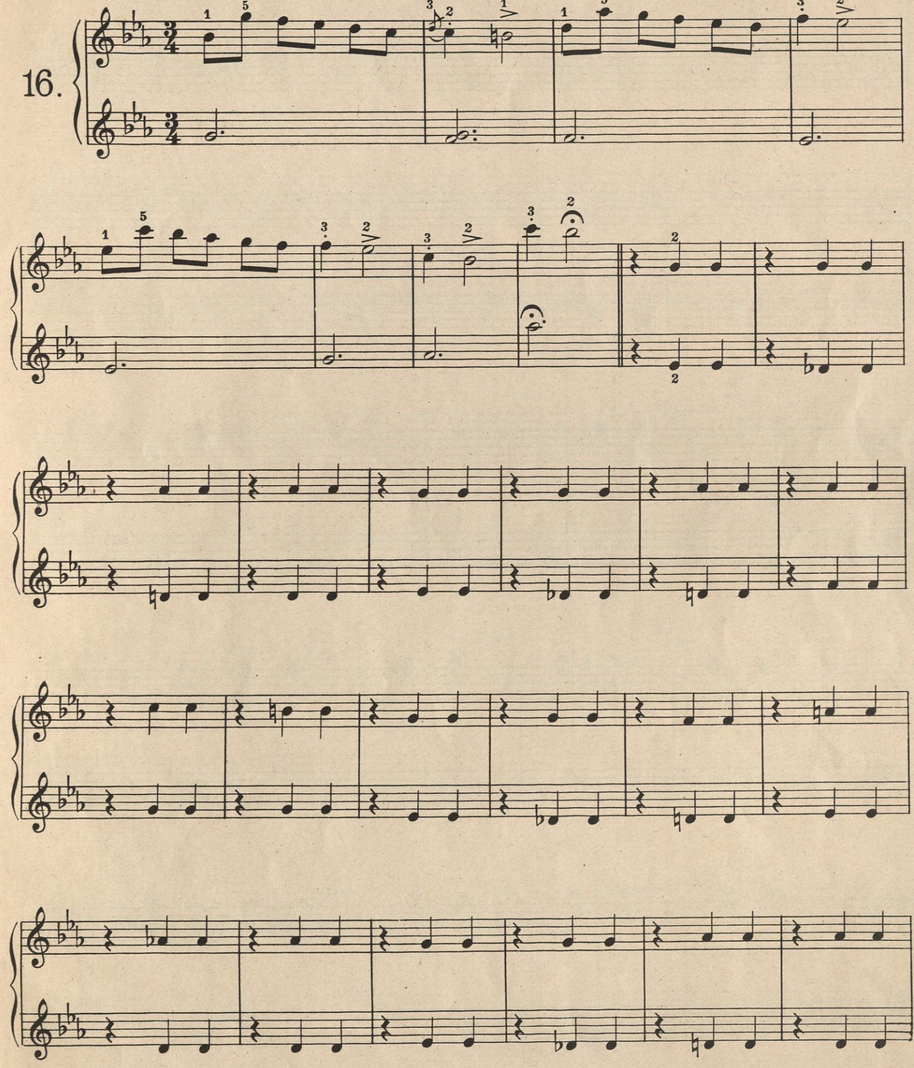


Petite Valse.

Primo

Graceful

16.

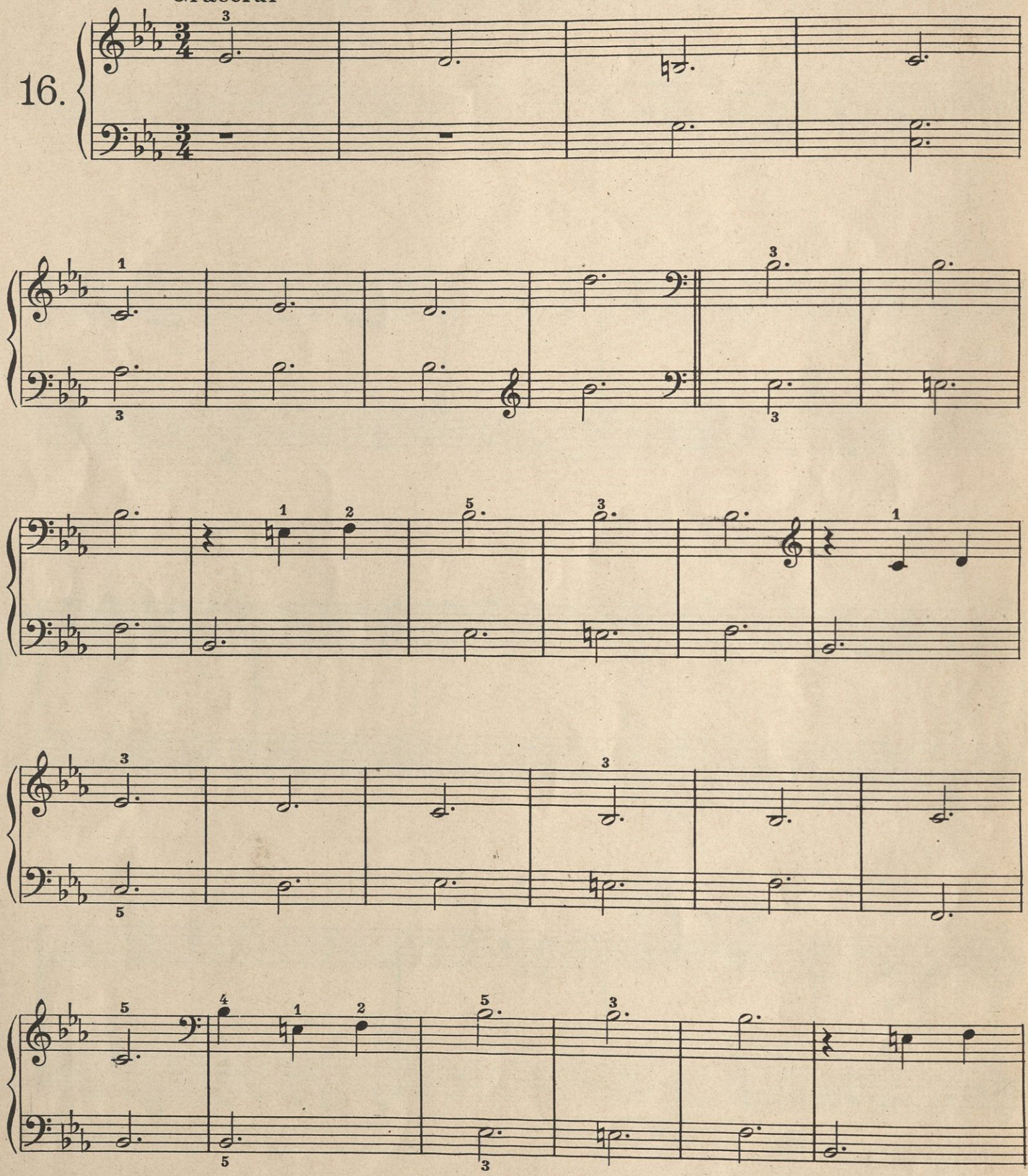


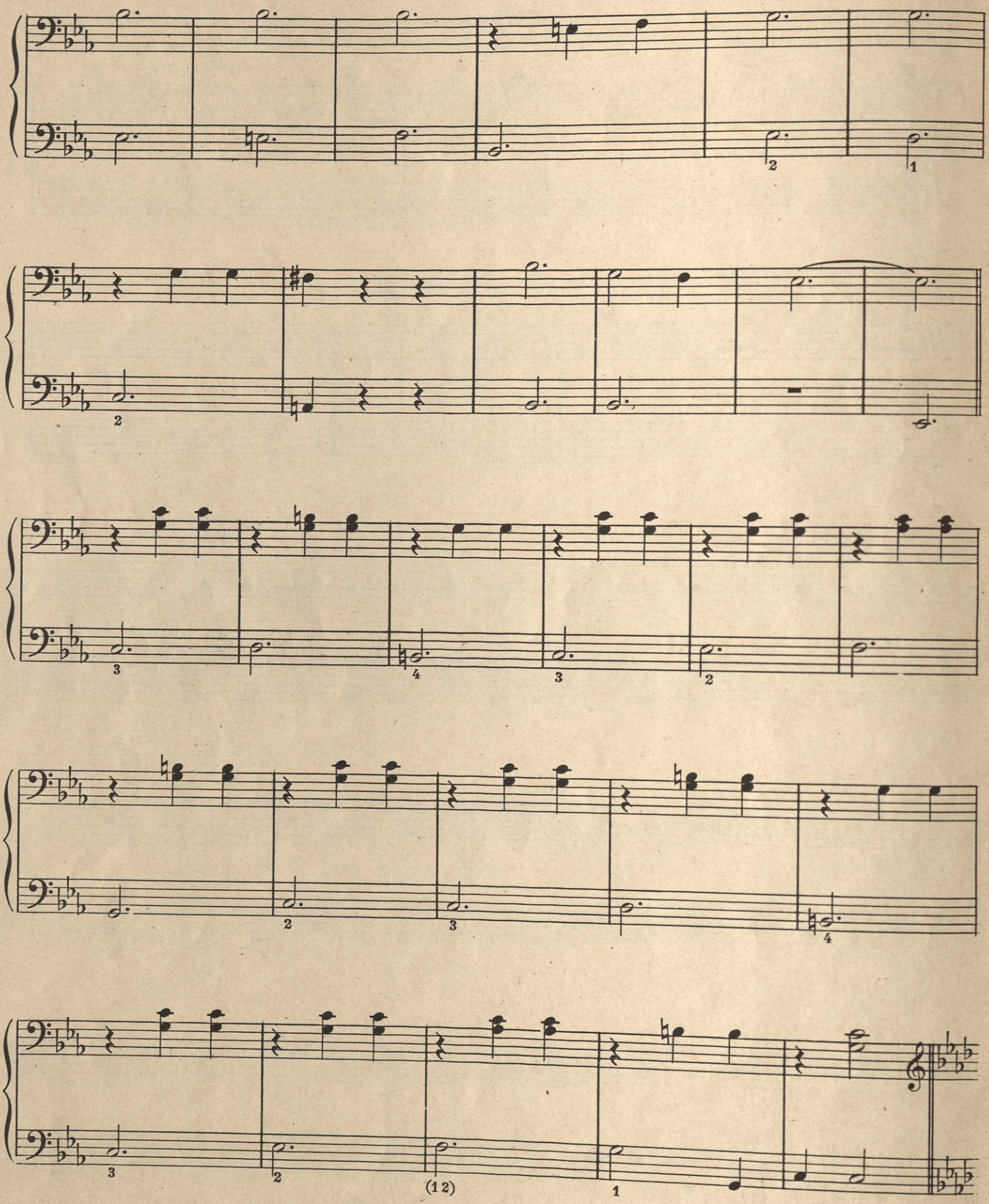
Petite Valse.

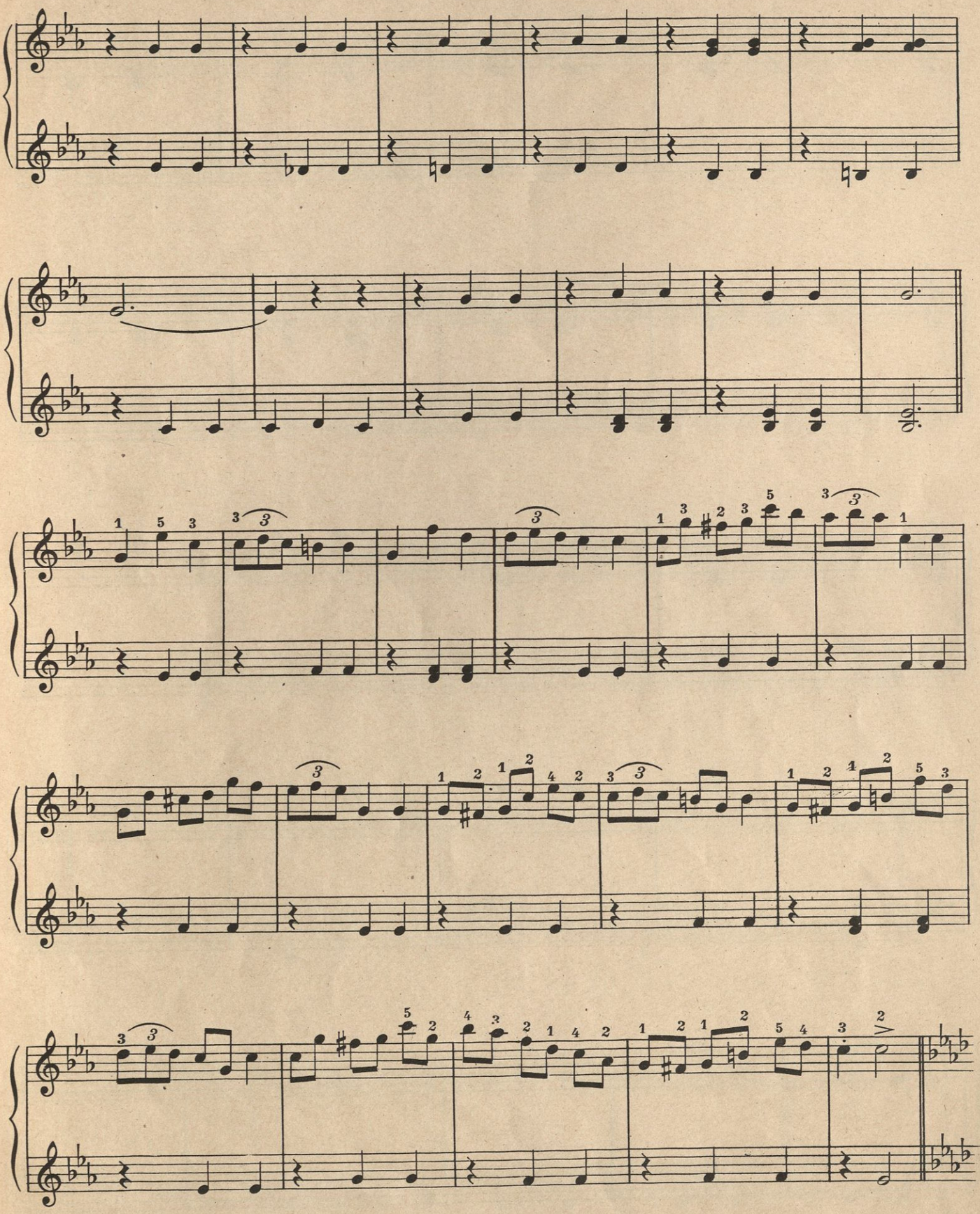
Secondo

Graceful

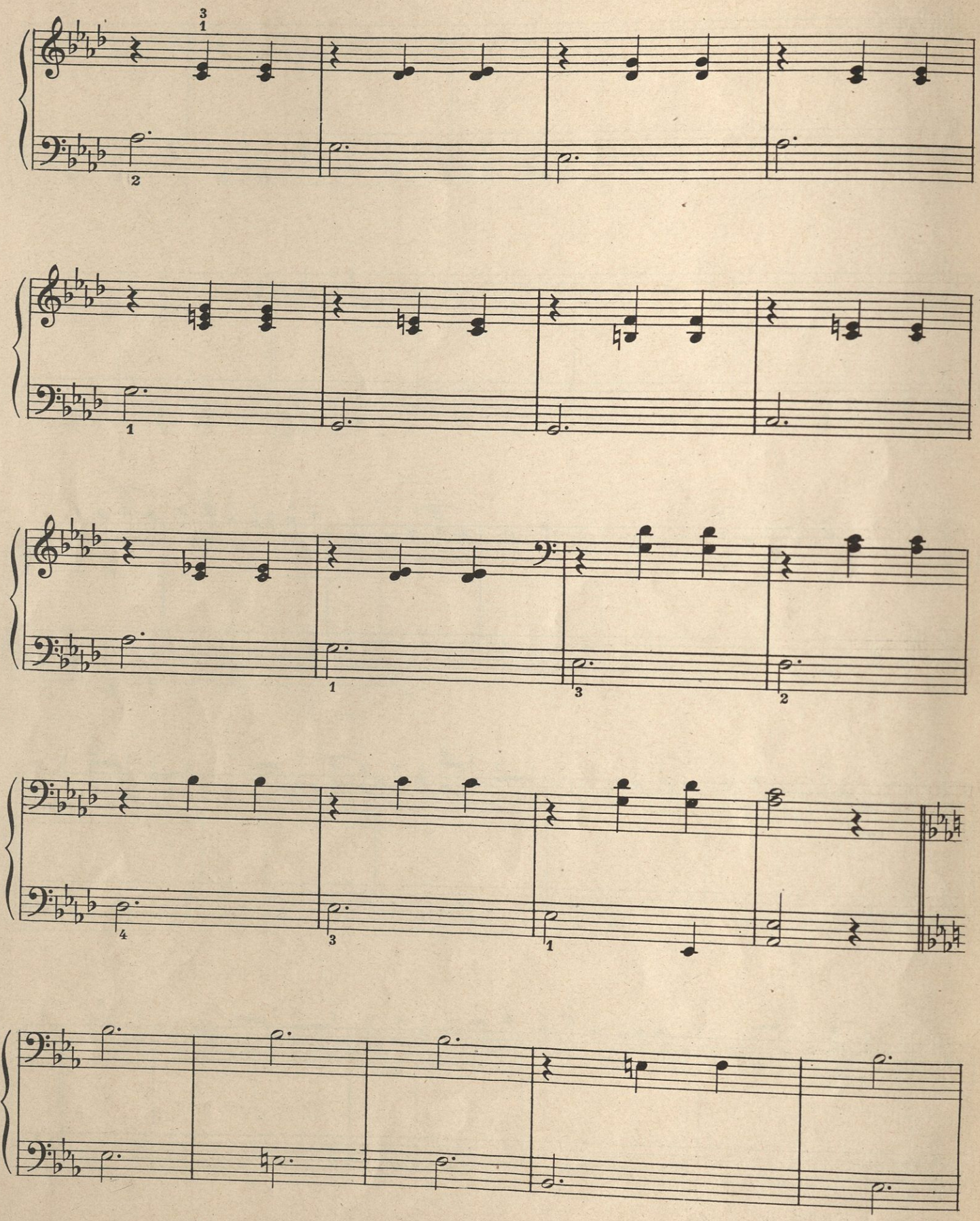
16.

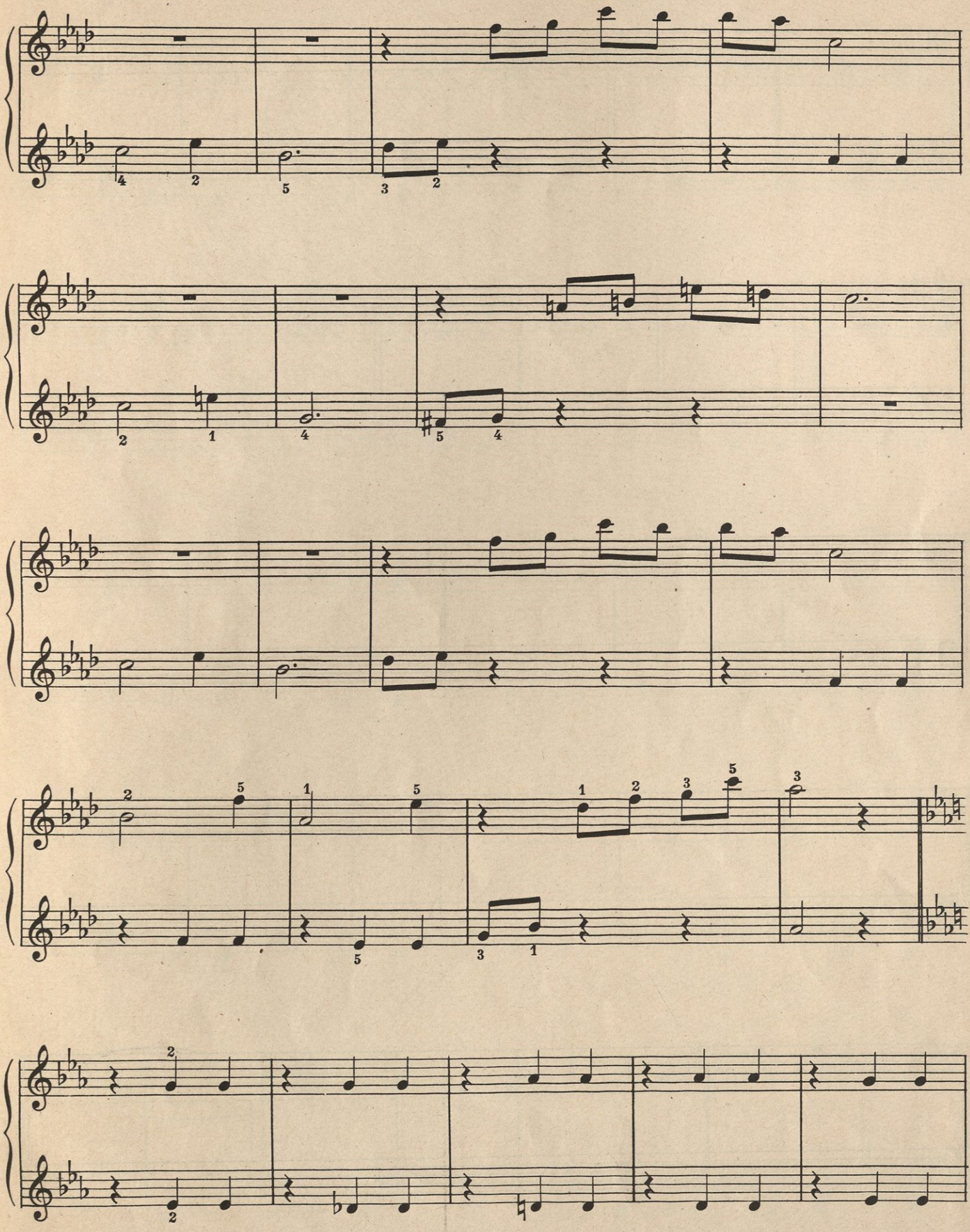


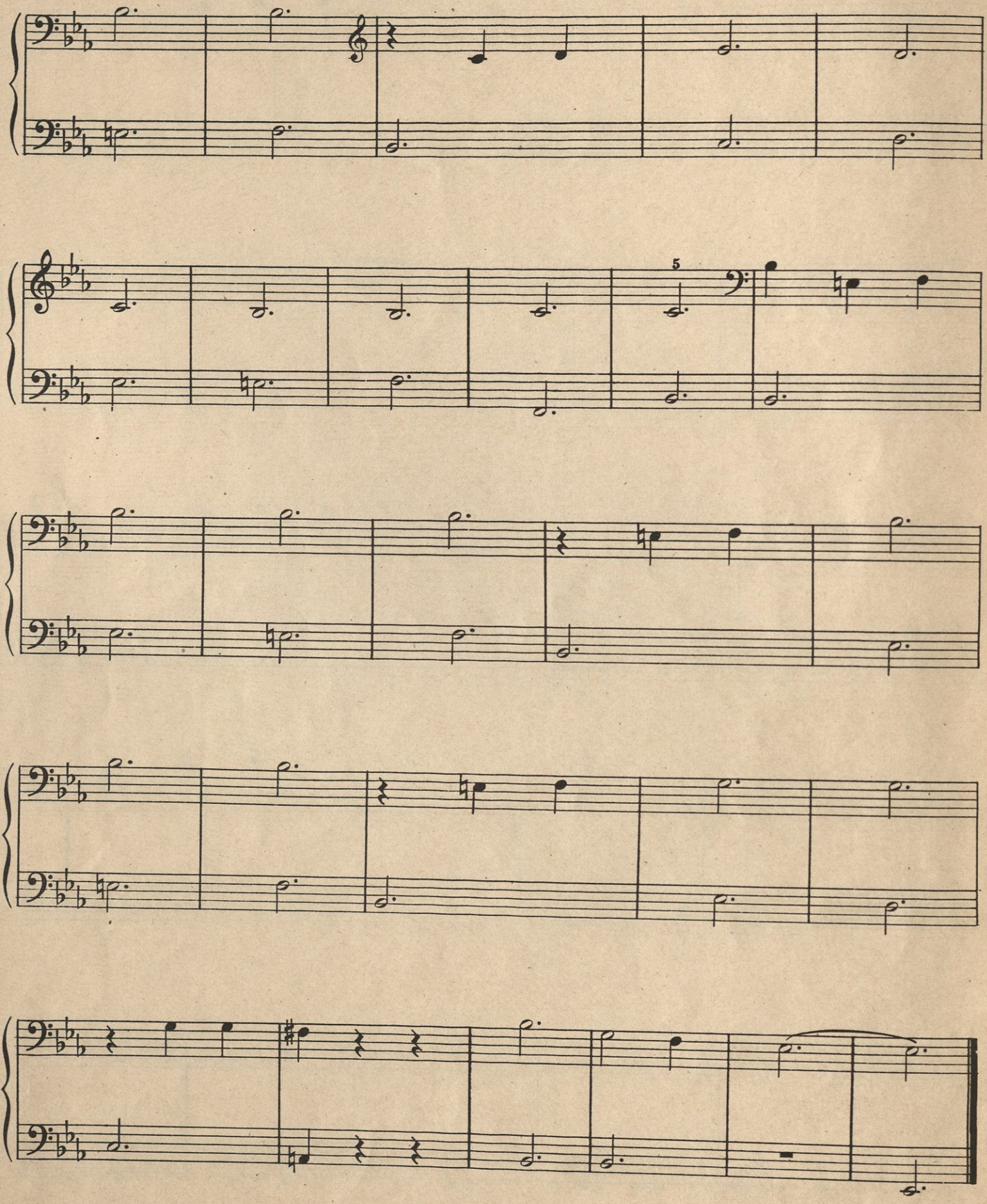




Secondo



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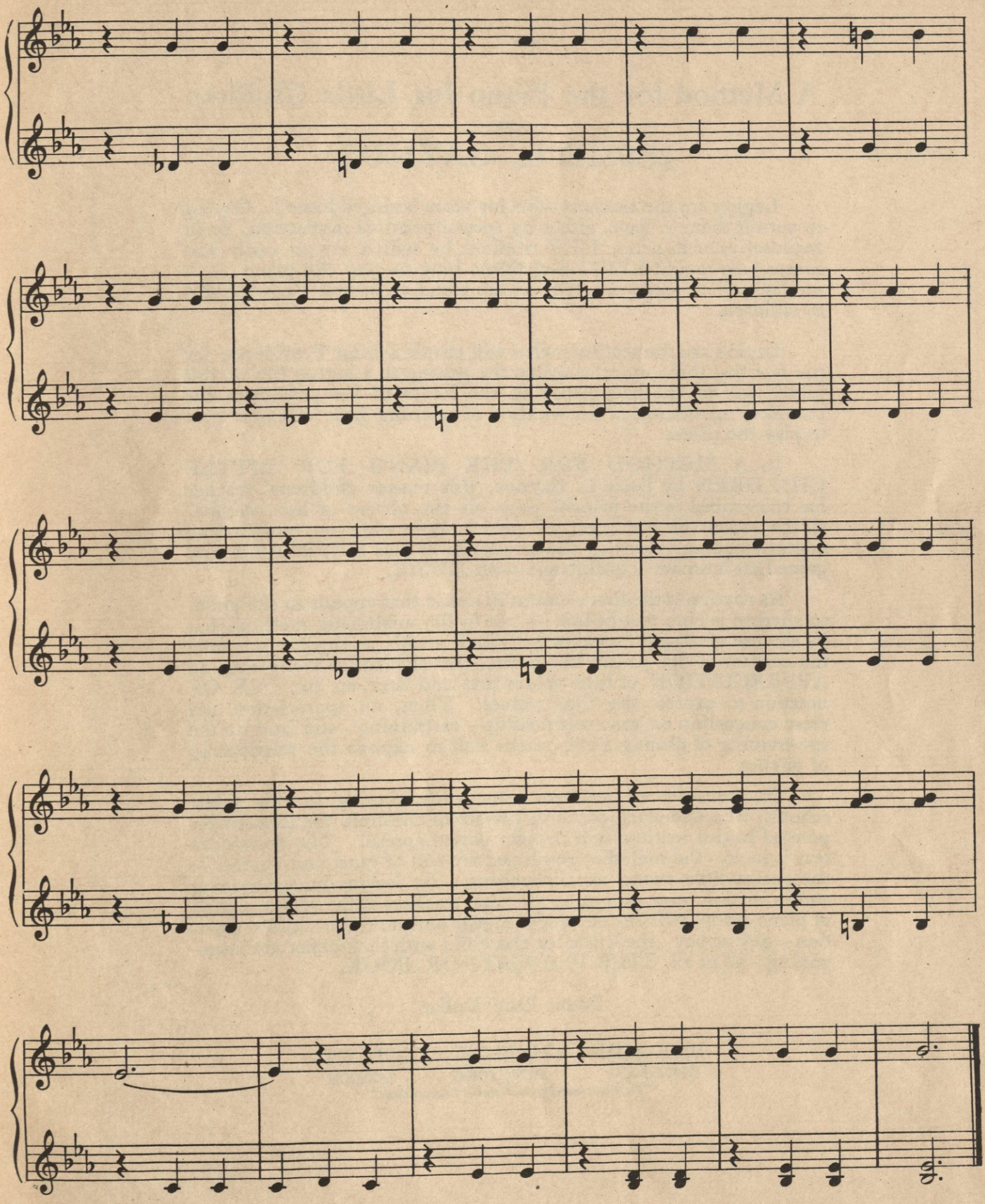

A Method for the Piano for Little Children

----BY----

JESSIE L. GAYNOR

Legion are the teachers who for years besieged Jessie L. Gaynor to permit them to have, either by special personal instruction, or in manuscript or in print, HER method by which she so easily and successfully taught LITTLE children how to play the piano — a method which made the study of the piano an actual PLEASURE to children.

Legion are the teachers who will thank a kind Providence for the fact that three months before the passing to a higher life of this gifted woman, she had placed in the hands of her publishers the complete manuscript of her method of teaching little children how to play the piano.

In A METHOD FOR THE PIANO FOR LITTLE CHILDREN by Jessie L. Gaynor, this master childrens' teacher has transcribed to the printed page all the charm of her method, all the success of her plan, by which little children quickly and comprehendingly learned the mysteries of the KEYBOARD and gained an intimate acquaintance with MUSIC.

As rhythm is the first element in music that appeals to the child, so rhythm is here taught first — not by dry arithmatic methods but by the use of simple melodies with such words as suggest not only the content of the music but define the rhythm as well: thus an APPRECIATION of time values first and later on the USE OF notation to express the time values. Then, an appreciation and clear conception on tone relationship - eartraining - and later on the eye-training of placing notes on the staff to express the relationship of pitches.

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For the Piano

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A "Preface" explains the scope and purpose of the work, which was written because the author found her "young pupils eager to use the pedal before the music they were playing required it." Stress is laid on the fact that the "foot should press the pedal down at the note and hold it during the time value of the note;" also that the foot when raised for a rest, should remain in contact with the pedal to avoid waste motion and form the habit of intimacy between foot and pedal.

Mrs. Gaynor considers the latter part of the first year none too early for a child to begin to use the pedals, and her studies have been planned for use in connection with second grade material in general, and in particular with volumes one and two of her MINIATURE MELODIES.

A simple pedal notation makes clear the application of every principle advocated by the author, and there are studies for the right hand and left hand alone, as well as for both hands. It should not be forgotten that in FIRST PEDAL STUDIES the author, as in so many of her other works, has not based her book on theories, but on facts. The book is valuable to teachers, because it is the work of a teacher and the fruit of practical observation and experience.

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